TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLIV., NO. 1,128. NEW YORK: SATURDAY, AUGUST 4, 1900. PRICE TEN CENTS.

FRANK BUOMAN AND ROSE ADELLE.

Atlantic City is blooming out as the great Summer Rialto. Not only is there a theatrical performance going on every ten feet of the big Boardwalk, but you meet actors and actorines strolling along with tanned faces and the generally demoralized air that Summer happiness gives.

It is a fact that Summer is demoralizing and, to an extent, happiness is demoralizing. That is to say, when you are very happy you lose sight of the serious issues and responsibilities of life. You're too busy having a good time to dwell on the fact that by right the happiness you are having, if divided up among a few dozen utterly wretched human beings, would give a modicum of placid misery to each which might be accepted as the normal condition of humans.

For my part, I am glad that Fate takes these spurts once in a while and throws life's dice in rag time. But happiness is in the air at Atlantic City, although it claims no kinship with frivolous New York, but is a part of that Sleeping Beauty, Philadelphia, the Quaker town, where they recently dumped a whole elevator full of our leading politicians into the cellar during a convention just as a mean revenge for the fun we make of them in vaudeville.

But it is this very Philadelphian restraint, I think, that makes Atlantic City what it is. Philadelphia has its hand on the throttle and you have the paradox of a Summer resort where there is more liquid refreshment imbibed every hour than at Saratoga, Long Branch, or even naughty Narragansett. Yet there is no intoxication.

In the various hotels, in the grottos, on the roofs, people sit absorbing all sorts of drinks with a spongelike readiness that amazes a mere New Yorker, but they never get gay. At about midnight they get into rolling chairs and are perambulated to their hotels, where they stop for another before going to bed.

It must be something in the air. A Philadelphia lawyer—cross your fingers when you read this—said to me: "It is a fact, the air here is non-alcoholic. I know lots of Philadelphia men—one nighters—who come down here and keep up a brilliant and steady record for a week. But they must keep near the Boardwalk!"

That bright young writer, Douglas Dunne, has sent me some very pretty verses for this column, and while The Matinee Girl doesn't often use outside matter, this is a particular case, and the poem is timely.

Besides that I am interested in Dunne. Any one with strenuous nerve enough to come on from the West and jump into the very midst of literary New York, landing on his feet, is a wonder. Dunne has a future before him.

SUMMER'S LADY.

Her ways are many as the season's moods,
Now gay, then silent, dreaming with her eyes
Fixed deep upon the distance; then aflame
With rapture o'er some newfound forest flower,
Again with dew of tearful showers o'erswept
She draws her white brow in a bloom of frowns
And pensive ponders on the ways of men,
The while she sits apart as if to make
The distance eloquent with her reproach
Until the rising wreaths of my cigar
Seem clouds that keep me ever from the light,
The sunshine of her smile. Ah, then I know
'Tis time to signal for the rainbow's birth
And with rare tactfulness I touch upon
The subject of new gowns and other hats
And things to meet the needs of Summertime,
And question delicately of her bills,
Accounts long drawn, allowance over spent,
And hint at the suggestion that checked
Might soothe the sorrows that her soul oppress?
Then—have you ever seen the rosy dawn
Break through gray mists and gather up the dew,
Gemming its pinkness with a diamond's spark?
So in her tear-wet eyes there leaps a gleam,
A smile breaks on her lips as though a rose
Burst into blossom in warm Summer rain,
And through smoke wreaths, Joy's very self she moves,
Timing her steps to choirs invisible,
And nestles like a bird upon my knee,
The while her arms make place for me;
And thus enthroned, encrowned and doubly blest,
She whispers benedictions in my ear,
And tells me—this her highest meed of praise—
That I am just too sweet for anything!

Going into a favorite French restaurant of New York for dinner the other evening The Matinee Girl was told that the wise who patronized the place always took the advice of the waiter as to what to order, as he knew what was especially good each evening.

As a fish course, he suggested a dish which is composed of a large slice of cold halibut, boiled presumably, and served on a bed of crisp lettuce leaves. At one end of the slice there is a sort of San Juan hill of cold string beans and at the other end an equally imposing battlement of stringless beans, some green kind that are very delicate and very good.

Strewed variously upon the fish were trenches of potato salad, kopjes of cold tomatoes, with an underbrush of parsley and cresses. It is served with a French dressing, and it is like one of those things you read about.

The only trouble is that you have no further inclination for dinner when you have finished. A small family in hard luck could feast luxuriously on one portion of this dish and still have some left for the cat. It is a marvel of French constructiveness, skill, æsthetic taste in decoration and generosity of disposition.

Still this thing of gettting more than you expect in a culinary way is not all unalloyed joy. The Matinee Girl still recalls with some regret a dinner which she had the pleasure of anticipating in the company of Grover Flint, who wrote "Through the War with Gomez," and who actually joined the Cuban army, fighting with distinction and winning the rank of colonel.

It was in Havana, where all restaurants are bad. Some are worse than others, although the Louvre, where Mr. Flint and I began our historic repast, is said to be the Delmonico's of Cuba.

We had bewailed the general oiliness and heaviness and impossibility of the food that was served us at our mutual hotel. We had grown morbid on the subject. We talked of the New York restaurants and gradually starved, living on oranges and salads, like modern mariners, with food all around us but nothing to eat.

One evening Flint came in with the light of discovery in his eyes. We had been on a diet of bananas and cucumbers for two days, remember. He had found a place. It was The Louvre. Here he said they had an American cook who refined the Spanish dishes with his Broadway touch.

We proceeded gaily to the place. It was a revelation. The waiters did not smoke cigarettes nor wear their hats. Some of them could understand English almost and if you were good at the sign language they could comprehend. There were no hungry cats waiting to be fed, and altogether it was a dream of a place after Havana's leading restaurants.

Flint had lived in Seville and could speak Spanish perfectly. I only knew "Saluta, señor;" "Si, señor;" "Simpatica," and "Manana." But I was great on sign language, although I will admit I always had to clutch the driver of a volante around the waist when I wanted to stop anywhere.

But nothing an American woman might do in Havana would surprise a Cuban. They think we are about the limit. You might do a skirt dance all the way down the Prado and they'd only raise their eyebrows and smile deprecatingly, and wave their hands outward with the palms up and say: "La Americana."

This being the case, however, Mr. Flint rolled out a mellifluous poem in Spanish to the waiter, who replied. I had my ears set for "Manana," for when you hear manana, you may know it's all over! Nothing doing!

But soon my host unfolded to me, in English that still had a trace of the Spanish in it, that signor, the young man with the smile, had told him that the delicacy of the evening was olla podrida.

I hadn't the least idea what it was, but I rolled my eyes and waved my hands, which meant yes, certainly, by all means, bring it quick and plenty of it.

Then Flint gurgled more Spanish to the man and I saw that he was ordering wonderful things to follow the what-do-you-call-it.

Remember it had been nothing for days but a little Guava jelly on a green leaf and some cream cheese and cocoanuts and bananas—things you might live on, if you had to, on a desert island.

The olla podrida arrived in a silver tureen. It was something between a club sandwich, croquettes, stew, and a bisque of clams—but it was good. We ate it approvingly and unsuspectingly until it was all gone. Then the waiter said he would bring the rest of the dinner.

We were both embarrassed. I didn't want any more dinner. He didn't want any more dinner. All the wonderful things that had been ordered belonged to the might-have-beens. We were in exactly the position of the Irishman who thought there was only soup for dinner and discovered all too late that there were other things.

It wasn't ignorance with us, it was forgetfulness and starvation. But I've often thought about it and wondered what were the other things that the waiter carried away in the little silver-covered dishes?

In a Fifth Avenue milliner's shop The Matinee Girl wandered one day last week on a hat hunt. They are proscribed by the game laws after July 1, but a hat nostalgia possessed me.

When life seems dull, gray and monotonous I find it adds interest to existence to go out and haggle for a hat. There is something funny about a hat shop. You know a woman never regards a hat merely as a hat. To a man a hat is only a lid. To a woman a hat is all or nothing.

It is the very worst thing in the world to choose a hat when one is in this disgusted state of mind I speak of. One should be gay, *en rapport* with one's self. But this hat habit never occurs to me except when I'm drawing my breath in heavy sighs, with my head under my wing on the very top perch—looking at the bird seed through a mist.

So I went hatward. The young ladies in hat shops all stand around in black dresses with crimped hair and elegant expressions. They all have the broad English "a," low busts and sudden hips.

I fell out of the elevator and moped around the room. It seemed like the most impossible collection of hats I had ever seen. They should have been in cages instead of cases. Some of them looked like things you hang from the gas jet to put burned out matches in. One, I assure you, had about nineteen yards of narrow black velvet ribbon festooned over the left ear in long loops that reached the shoulder. There was another that looked like a waste basket with paresis.

There was a young woman sitting idly on a couch looking at her finger nails. I approached her and said: "Is there any one to wait upon me?"

She tittered and said: "I'm sure I don't know."

"Will you have the goodness to find out?" I said, horribly calm and icy. I'm never like that except when running down a hat.

A girl came up and explained that the young woman with the titter was a customer. Then I was led into a room lined with pink and mirrors in the walls, floor and ceilings. One hat looked worse than another, but I wasn't going to leave that place without one.

In quick succession vegetables, fruit and scenery were placed athwart the brow of The Matinee Girl. I was getting madder every minute.

Then the saleswoman brought in one made of pale pinkish straw, the brim underlined with pink palish silk in terraces. It had a swirl off the face with a bank of crushed pink roses and black velvet.

With a swift turn of the wrist I reversed the hat.

Now the brim came down over the eyes, leaving only the extreme point of the nose visible. It was a modest looking hat, the kind of a hat you could wear to a funeral, a dog fight, or a tea.

I expected the saleswoman to object and I was determined to argue the question with her if it took all day. But they know their business better than that.

"Well, isn't that lovely!" she said. "That's just like May Mannering! She always turns her hats around like that!"

That settled it. I had never heard of turning a hat before. I had never heard Miss Mannering called "May" before. The combination was too much. Besides I liked the hat.

THE MATINEE GIRL.

WILLIAM A. BRADY RETURNS.

Mr. and Mrs. William A. Brady (Grace George) arrived in this city from Europe on Wednesday. Mr. Brady secured while abroad the rights to two plays that have been produced with success in Vienna. One is called The Spell of the Stage. He also has options on two German comedies, one of them by Heintzman, that are to be done in London the coming season. From Clyde Fitch Mr. Brady has secured a new play named The Parson, and from N. C. Goodwin he has bought the rights to Nathan Hale, as well as the scenery and accessories used in the original production. Arthur Shirley and Sutton Vane are writing a melodrama of New York life for Mr. Brady, who also has the rights to the newest English play by Mr. Shirley.

Mr. Brady has made an offer to Robert Taber to return to this country as leading man for Grace George in Her Majesty. Mr. Taber, it is said, will accept if his health permits. Miss George will be seen at the Manhattan, following Caleb West, that will open the season there. She will be succeeded by the musical comedy, Floradora, that will be followed in turn by Anna Held in The Education of a Prince, in which Miss Held will take the part played in Paris by Jeanne Granier. Previous to her New York engagement Miss Held will tour in Papa's Wife.

An arrangement has also been made for Sandow and Loie Fuller to tour this country next season under the management of Brady and Ziegfeld.

ENGAGEMENTS.

Thomas J. Smith, Lew B. Parker, Minnie Dixon Parker, and Norma Hiatt, to support Smith O'Brien in The Game Keeper, under the direction of Rowland and Clifford. Matt Sheeley will be acting manager.

Arnold C. Baldwin, with Nat Reiss, for the lead in A Trip to Tramptown.

For Joseph Le Brandt's Caught in the Web: Gertrude Norris, Frank M. Kelly, Lillian Longmore, Maud Shaw, Mark Reagan, George Barlow, and W. C. Elmendorf. Season will open Aug. 25 at Philadelphia.

Camille Gordon and her son, Alexander, with Corse Payton's Comedy company.

Charles M. Breckenridge, with the Moray Stock company.

George Conway, with Whitney and Knowles' Quo Vadis No. 1.

Robert E. Graham, with May Irwin.

Hallie Gelbart, a Hartford, Conn., amateur, has signed with Liebler and Company for Viola Allen's company.

REFLECTIONS.

Wilhelm Schaeffer, musical director and composer, arrived in town from Chicago last week to rehearse the Miaco companies in two burlesques that he has just written for them.

Jeanette Henry has returned from Atlantic City.

Julia Marlowe in When Knighthood was in Flower will open the new Illinois Theatre, Chicago.

George V. Hobart and Reginald De Koven have written a musical comedy named Commodore Cupid, that, it is said, will be produced here next season. Mr. Hobart also has completed Helen Grant, the musical farce in which Marie Dressler is to star.

Delmore and Wilson are at their Summer cottage, at Onset-on-the-Sea, Mass., preparing for their coming season in Bert Leslie's new comedy, My Aunt's Nephew. The tour will be under the management of Ira J. La Motte, who has recently engaged Thomas O'Neal as business manager for the two stars.

Kellar closed a successful season of 47½ weeks at Sault Ste. Marie, Mich., July 25. His next tour will open at Yonkers, N. Y., Sept. 3. During the vacation the damage sustained in the fire in the magician's baggage car will be remedied.

Harry Corson Clarke was last week elected a member of the Chicago Syracusans Lodge, No. 500, Knights of Pythias.

T. H. Winnett is busy securing plays and players for the Grand Theatre, Boston; the new Niagara Theatre, Buffalo; Phillips Lyceum Theatre, Brooklyn; the Standard Theatre, Philadelphia, and a circuit of Western stock theatres.

Edith Bradford, who will be a member of Francis Wilson's company next season, has been engaged to sing Nancy in Martha, and Siebel in Faust, with the Castle Square Opera company during the special Summer season of grand opera at Manhattan Beach in August.

Andrew Robson has returned to New York and is at the Hotel Bartholdi. He is engaging people for his forthcoming tour in The Royal Box, the exclusive rights to which he now owns. Upon the death of Charles Coghlan Mr. Robson was specially engaged for the leading role in the piece, and he will now star in it, opening at the Academy of Music, Montreal, Sept. 3.

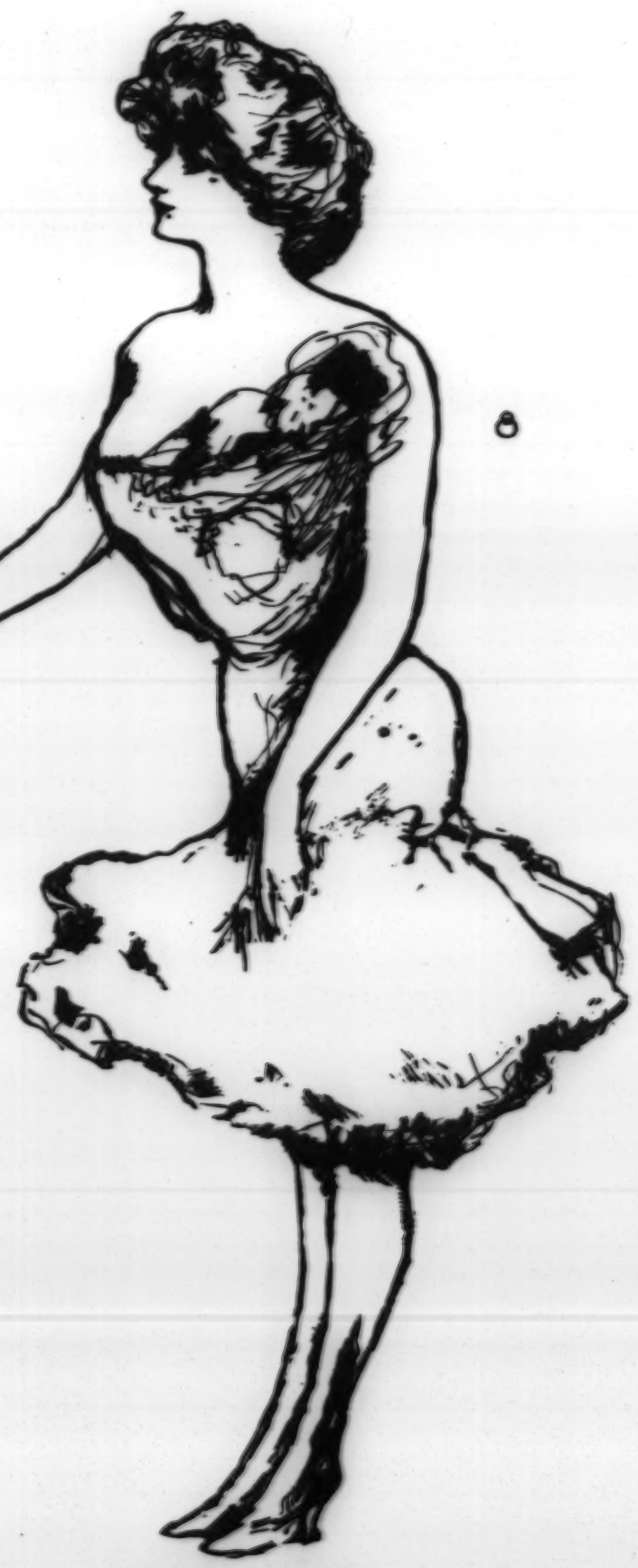
Winfred Young is back in town after a Summer season as light comedian of the opera company at Whalom Park, Fitchburg, Mass.

The Hardin Opera House, Texarkana, Tex., has been leased to the Greenwald circuit.

Gussie Gardner has received a gold bracelet, beautifully engraved, from Alida Cortelyou, who is at present playing in Quo Vadis with Wilson Barrett's company in London. The gift is a token of friendship of many years' standing.

C. Blanche Rice is resting at the home of her mother, Waltham, Mass., until rehearsals begin for The County Fair, in which she will play Tagga.

The Floorwalkers will be retained by Ward and Vokes next season. Their season will open at Toronto Aug. 25.



MARGUERITE CORNELLE.

THE FRONT OF THE HOUSE.

III. The Advance Sale.

In the first of his excellent articles in THE MIRROR on "The Theatre Commercially Considered," John D. Mishler asks: "Why is it that most of the theatrical business of to-day is conducted on nearly the same lines as in 1872?" The most startling element of this questioning statement is its truth.

Although in nearly every branch of the theatrical business this unprogressiveness is apparent, there are some departments in which it is so marked as to occasion the statement that "No business men are such poor business men as those in the theatrical business." It is impossible to compare the business methods of the theatre with the methods of any other business without making the business methods of the theatre to appear at a disadvantage. Without reference to the primitive system observed in the handling of money, as compared with the systems in other lines of business, there are some glaring defects to be pointed out in the selling of tickets, as it is now accomplished. This is, after all, the principal end and aim, for the whole object of any business is to convert your goods into money. In any large city to-day where can one purchase seats in advance for any theatre? Surely the competition among theatres in a good sized city should lead to the adoption of every facility, convenience and inducement to purchase your goods instead of another man's. And yet, to repeat the question, where can seats be purchased? In two or three hotels, and at possibly one station, such as a prominent, centrally located music store. And at what price? Usually, if not always, at an advance of from thirty to seventy per cent. The disadvantages of this plan are such as to destroy its value. Theatre managers affect to rail against ticket speculators. What's the difference between the man that sells theatre tickets on the sidewalk at an advance of fifty cents or a dollar and the man that sells tickets at the news stand of a hotel? Are not both squeezing patrons out of an extra price for their own personal benefit? Why should theatre tickets purchased at an authorized branch ticket office cost the purchaser more than when purchased at the box-office of a theatre? The producer of an article who seeks to increase the outlet for his commodity first protects his customers against having to pay more than the regular price for it. Managers claim that it doesn't pay to sell tickets at an agency and net less than the regular price. If this is so it must be because the demand is sufficient to consume all the supply at the theatre box-office alone. Good! Lucky dog! Close your agencies altogether. I dare say, though, that the theatres that are playing to complete capacity steadily are hard to find, except in imagination.

Passing the question of cost, how much are patrons accommodated by these branch ticket offices? The defects in the system are many. First, the tickets remaining unsold in the agent's hands must be returned to the theatre, and, when at a distance—which is, of course, the logical reason for establishing such agency—they must leave the agent's hands for return at an hour in the evening (usually about six o'clock) when most of his demands for them are about to come in. Particularly is this the case in hotels, where the majority of possible customers consider their evening's amusement on coming down from dinner, usually about seven o'clock, and find that the agent has returned the tickets to the theatre. Second, orders by telephone. To insure getting seats the customer telephones the theatre to reserve them. He doesn't know exactly where they are to be, and cannot order specifically as he wants them, for the treasurer's description over the telephone of "D. left, 14," or "L. 119, Orchestra," doesn't convey much meaning to the patron without a diagram. Now these tickets, when ordered, will not and cannot be held by the box-office later than 7.45 o'clock; so that, to get his seats, the customer must get to the theatre half an hour before the curtain rises, which is anything but a convenience. These objections also apply to the ordering of seats by mail. A remedial system, to be effective, must provide:

1. Ample facilities for purchasing seats in advance at points distant from the theatre; hence a large number of stations, sufficient to cover all centers of population in a large city and its suburbs.
2. No advance in price.
3. Seats available at all stations until 7.45 o'clock, or until the time when customers would be leaving that neighborhood to arrive at the theatre on time.
4. And this is very important—the actual tickets of the theatre must never leave the box-office.
5. Orders at agencies to be paid for in cash, and specific seats actually purchased in the one transaction.

This arrangement is possible in all important cities or towns—by the use of the telephone. A method of my own, which I have found no difficulty in operating, is as follows:

First, I had a canvass made and located my agencies. My canvasser was fully posted, and fully instructed the prospective agents, and he had no difficulty in securing more agencies than were needed. A commission of ten per cent. was allowed the agents on all sales made by them, the tickets to be sold at the regular theatre prices. I figured that in a city of many theatres, all or most of the advance sales made at distant stations would be so much "velvet," or money that would not otherwise have come to the theatre. Hence I could well afford to pay out of such sales the commission of ten per cent., the cost of one telephone call each day on which sales were made at each branch office, and a small amount for the extra printing required. It was necessary that my agents be telephone subscribers, or within reach of a telephone pay station. They were each provided with: First, a suitable advertising placard, announcing that tickets were sold there. Second, a seat diagram of the theatre. Third, blank receipts printed in this form:

Philada.... 1900	*Date of performance. ...*
Received of bearer $..	.....
in full payment for.....seats	*Nos. of seats:*
for the Park Theatre, as specified hereon.	.....
Signed:	*Row ... .*
.....	.....
For CARL HERBERT, Mngr.	*Section ..... .*
	Price .....

A contract was made with each agent providing that certain specified seats for every performance were to be reserved at the box-office for him until 7.45 o'clock each evening and 1.45 o'clock matinee afternoons. The blank receipt tickets given him were countersigned by the management, to prove genuineness, and he agreed to sell his customers those certain seats reserved for him, and marked in his diagram, and to receive the cash for them, giving the purchaser in return a receipt ticket signed by him, and on which was filled out the full specific locations and number of the seats purchased, together with the specific performance for which they were purchased. This receipt card the holder was to present at the box-office at any time, when the actual tickets specified were given him in return for the receipt, which was put in the cash drawer by the treasurer, and, in the "count-up," credited to him as cash. The agent further agreed that at 7.30 to 7.45 o'clock each evening, and at a corresponding hour each matinee afternoon, he was to call up the theatre by telephone and report his sales for that performance, specifying each seat by number, row, etc. The tickets so reported sold were then put aside for their owners when they should call, presenting their receipts. No report from an agent by 7.45 o'clock would indicate that he had made no sales for that performance, and the tickets that had been apportioned him were forthwith "racked," or put on sale at the theatre, in readiness for the "door sale."

At the end of each week (or whenever the management chose) a collector called at all stations from which sales had been reported and collected the proceeds of such sales, less the commission and the price of one telephone call for each performance for which such sales had been so reported, returning to the agent the receipt cards he had given the purchasers. The collector also then issued receipt cards as required for the agent's use for the coming week, and arranged any modification necessary for location of seats, etc.

The advantages of this system are obvious, so that we need only summarize. First, An augmented clientele, drawn from sections of the city miles away from the theatre, by making it convenient for persons to buy good seats and know exactly what they bought. Second, Reaching an element of customers that would not patronize my theatre otherwise, but would go to the nearest theatre, to avoid the trouble and uncertainty of getting good seats at the distant one. Third: Having tickets at a distant point fully as available and at as late an hour as at the box-office of the theatre itself. Fourth: Receiving cash in hand for all advance orders, and abolishing the existing nuisance of laying tickets aside that are never called for. Fifth: Tickets always in the box-office, and not being carried during a half hour or more of useless existence in the pocket of an errand boy while being returned to the theatre. There are many other benefits which will show themselves to those adopting the system.

Too much stress cannot be laid on the value of telephone service in a theatre. It is an amazing fact that the vast majority of important theatres have no telephones, their managers complaining that they "don't want to be bothered answering calls." But, then, they are the class who, as Mr. Mishler says, do business as it was done in 1872. I believe that every theatre that caters to the better element should have a telephone, and, further, should hang a seat-diagram card in every public telephone station in any part of the city from which it seems possible that patrons might be drawn.

CARL HERBERT.

ENGAGEMENTS.

"Billie" Norton, for the Alice Nelsen Opera company.

Alice M. Kellar, the banjoist, has been engaged to play an ingenue part with May Irwin.

R. S. Stafford, with The Spooners.

FRANK BUOMAN AND ROSE ADELLE.

The first page of THE MIRROR this week contains portraits of Frank Buoman and Rose Adelle (Mrs. Buoman in private life), two young people who have lately left the dramatic field for vaudeville, and have met with unbounded success. They are at present appearing in a bit of farce, written by Mr. Buoman, entitled The Door Key, which they first produced at Tony Pastor's Theatre last November. They were seen there by Robert Fulgora, who immediately engaged them for the Hopkins Trans-Oceanics Star Specialty company, with which organization they appeared in the leading theatres of the country last season. At San Francisco they were credited with one of the biggest hits ever made by a sketch team in that city. They played a two weeks' engagement there, at the Orpheum recently, and succeeded in pleasing the people so well that they were recalled four or five times at every performance, and on several occasions even after that the management was compelled to raise the curtain to satisfy the demands of the audience.

Mr. Buoman is a writer of considerable promise, having written a three-act farcical comedy, entitled Gone to Halifax, in which Filson and Errol will star shortly, also several sketches for prominent vaudevillians. He is now working on a political sketch, called An Old Campaigner, that they (Buoman and Adelle) will produce the coming season.

They play at Keith's Union Square Theatre next week, then go over the Keith circuit, after which they again join the Hopkins Trans-Oceanics company, having been re-engaged by Robert Fulgora for the coming season.

JAMES M. BROPHY.

A TWO-WEEKS' CLAUSE CASE.

Judge Joseph Steiner, of the District Court, handed down a decision last week in the case of Francklyn and Eva Wallace against John and Emma Ray in favor of the defendants. The suit was brought by the Wallaces to recover salaries claimed to be due them for professional services last season. The evidence showed that during the engagement of the Rays in A Hot Old Time at the Victoria last Spring Mr. Ray posted a two-weeks' notice on the call board announcing the closing of the season. Later it was decided to postpone the date of closing, but the Wallaces were informed that their engagement with the company would end on the date posted on the call board. After the close of the season, on the day before the Rays sailed for Europe, the Wallaces had papers served upon them to recover the amount of their salaries from the time of their dismissal to the day of the company's closing. The case was brought into court immediately after the return of the Rays from Europe, and the attorney for the Wallaces maintained that the two-weeks' clause was illegal and that his clients were entitled to salaries up to the end of the season. The judge, however, decided in favor of the Rays.

JAMES M. BROPHY.

James M. Brophy is pictured on this page in the character of Colonel Prescott in Held By the Enemy, in which he achieved a marked success. Mr. Brophy has won favor in the title-roles in a number of important productions, including The Ensign, under the management of Jacob Litt; The Cotton King, for two seasons, with W. A. Brady, and Tennessee's Pardner, with Arthur C. Aiston. Last year Mr. Brophy was the leading man of the Meffert Stock company, Louisville, and became a decided favorite by his excellent work. Mr. Brophy is specially fitted for heroic and dashing parts.

ROSE EYTINGE'S RECOLLECTIONS.

She Meets a Rival Who Becomes a Companion Among Brilliant Men and Women.

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The second engagement in my career as an actress was at the Green Street Theatre, Albany. This I also obtained through the good offices of Charles Parsloe, and in this engagement there was no doubt of my status in the company. I was the leading woman.

My opening part was that of Virginia, in support of J. A. Neafie's Virginius. I knew nothing about Virginius, and less about Virginia, and the more I learned about her the mor frightened I became. Besides, I had no costumes for the part.

All my surplus capital was invested in unbleached muslin—that valuable fabric, cheesecloth, was not then invented—and I sat up all night for a couple of nights engaged in the manufacture of Miss Virginia's costumes. When the day of the last rehearsal and the performance arrived, what with loss of sleep, fatigue and nervousness, I was in rather a pitiful plight. I could not even pull myself together and read Virginia's lines, much less speak them. Management, star and company were all in a panic. I afterward learned that a member of the company was safe in a dressing-room at night, up in the lines and ready to go on and finish the performance when I should, as seemed inevitable, fail.

But I did not fail, and the lady did not go on.

During that season I met many actors and actresses who were persons of note in that day, among them being Julia Dean, Mr. and Mrs. Edmund Conner, William Goodall, Charlotte Crampton, Peter Richings and his daughter Caroline, J. J. Proctor, Maggie Mitchell, and Mr. Neafie.

And there I met Ada Clare. How beautiful she was! When she came I knew nothing of the circumstances, but I afterward learned that it was the result of a proposition from her to join the company on trial. She selected for her appearance a farce, The Pet of the Petticoats, I think, she playing Virginie. I believe she made this selection because it was a French dialect part.

She went to the theatre directly on the morning of her arrival in the town. I did not reach the theatre until after she had left it, and therefore I missed seeing her.

But I found the entire company there, and they amused themselves by proceeding to "take a rise out" of me.

They told me, among many other things of like sort, which I cannot now remember, that I had better go at once and obtain for my wear a willow wreath, in place of the crown which I had just lost. My reign was over. The girl who had arrived was a much prettier girl than I, and she was fair.

She was a blonde and she had hair of gold; and she was clever—far more clever than I was and *so* amiable. Not a bit saucy, etc.

I remember that I held my own fairly well during this fusillade, and though in my heart I felt many a qualm, I opposed a bold front to their attacks.

I perched upon a table that happened to have been left on the stage, and there I sat and swung my legs, and with a saucy assumption of indifference I flung defiance at them.

But I am afraid it was very poor counterfeiting. In my heart I was sadly frightened and cast down. I loved these folk, and I believe they loved me. I would have been very sorry to have found myself supplanted in their admiration or good-will.

At night I saw Ada Clare. She was all and more than they had said. I did then, as I have done all my life long, I prostrated myself before the altar of beauty. So far from feeling envious of her, I gave her my warmest admiration, my love and allegiance.

Not very long after this Ada Clare and I were both living in New York. Ada had installed herself in a dainty little house on West Forty-second Street, and there, of a Sunday evening, could be found a group of men and women, all of whom had distinguished themselves in various avenues—in literature, art, music, drama, war, philanthropy. The women were brilliant and beautiful, the men clever and distinguished. I cannot remember more than a few of these people, but of those who live in my memory are John Clancey, owner and editor of the *Leader*, then a popular weekly paper; Stephen Fiske, William Winter and his wife, Lizzie Campbell, then boy and girl, bridegroom and bride; Peter B. Sweeney, Mary Freeman Goldbeck, Fanny Brown, Walt Whitman, Henry Clapp, William Stuart, Edward H. House and many others.

This was Bohemia, and our fairy-like, beautiful young hostess was its queen.

And a veritable queen she was, receiving from her subjects their love and loyalty, which she won by her quiet sincerity and her unpretentious, unconscious dignity.

She possessed the gift of drawing from each one of her court, by her own gracious presence, all that was best in them of brilliancy, kindliness, courtesy and wit.

ROSE EYTINGE.

CUES.

A petition in bankruptcy was filed in this city last week by Virginia Stuart Mordaunt, who declares liabilities of $2,876 and nominal assets.

Maud Daniel, manager of the Wilbur Opera company, announced that she has posted $10,000 with a firm of bankers and will bet it in amounts of $500 and upward on McKinley and Roosevelt at 3 to 1.

Charles Coleman, formerly a member of Francis Wilson's company, attempted to board a moving train at Buffalo on July 22 and was injured. He was taken to the Fitch Hospital.

In his coming tour in Mistakes Will Happen Charles Dickson will have a special car for himself and his company. The car will be called the "Lillian," after Mrs. Dickson (Lillian Burkhardt).

F. P. Mellinger, of Mellinger Brothers, manager of the Academy of Music, Cumberland, Md., sailed for Europe July 26, to be gone two months.

The Frank Cooley Company gave a benefit performance at the Park Theatre, Phœnix, Ariz., July 20, in aid of the widow of John Torrance, a member of the organization, who died there July 15.

Rehearsals have begun for the seventh season of A Romance of Coon Hollow, that will open at the Holliday Street Theatre, Baltimore, Aug. 13. The company will include Lizzie Evans, Nellie Daly, Margaret Neville, Alberta McCarver, Joseph Gobey, Stanley Johns, James Bradford, Charles Moore, F. Ed Daly, Walter Emery, W. E. Hilliard, and a colored quartette and troupe of dancers. Entire new scenery has just been completed by Seavey. During the season Miss Evans will appear in a new version of Fogg's Ferry, and later will star in a new comedy.

IN OTHER CITIES.

SAN FRANCISCO.

Even the month's attraction of the Henry Miller co. could not keep people away from Morosco's Grand July 16, when the largely advertised melodrama, The Great Ruby, was produced by the new co., under the direction of T. Daniel Frawley. That a play of such hard description should have held the boards at a first-class New York theatre for a long run was sufficient to attract the curiosity, if not the interest, of the fun-seeking public. Besides, melodrama has always continued in favor with San Franciscans. The people love a play with the villain. The play itself is so well known in the East that it needs no description. The first night at the Grand was the appearance of a new leading woman, Corona Ricardo, as the Countess Chimoff. She has the flexibility, the mobile temperament, of the Latin race, and in her emotional scenes showed much of power. Handsome Mary Van Buren was excellent as Lady Garnett; the part afforded her more opportunity than anything she has done during the present season. Wilton Lackaye was sufficiently picturesque in the character of Prince Kassim. As Captain Longman, Harrington Reynolds was the ideal polished villain. Henry Roberts did a good piece of work as the detective. From its success so far The Great Ruby looks like having a long run at the Grand.

Most people who saw the Henry Miller co. in The Liars at the Columbia last year hailed its revival 16-21 with joy. It was in every way the same clean-cut enjoyable performance. Henry Miller was the same straightforward, earnest Sir Christopher. Edward Morgan the same passionately intense Falkner. Margaret Anglin was rather more serious than last year in the part of Lady Jessica; it was a better performance. Charles Walcot was the same good old English gentleman. Margaret Dale was charming as ever. Sadie Martinot was very Frenchy as Lady Rosamond. One of the hits of the play was made by William Courtenay as the foppish young man, Freddie. He was really excellent. His Excellency, the Governor, is billed for 23. Miller will not appear in this, preferring to take a week's rest. Morgan, Worthing and Walcot have the principal parts.

Ingomar was well and carefully played by the Alcazar co. 16-22. White Whittlesey played the title-role, and Florence Roberts Parthenia. They played together harmoniously and well. George P. Webster did a first-class piece of comedy work in the part of Myron. Clarence Montaine was effectively villainous as Polydor. Howard Scott was tyrannically effective as the Timarch. Marie Howe as Actea was seen at her best. Lorena Atwood deserves mention for her Pheasa. The Country Girl 23.

Wang started on a two weeks' run at the Tivoli 16. In the title-role Edwin Stevens has achieved as much fame as De Wolf Hopper. It is a great part, and the tall comedian makes the most of it. Ferris Hartman was excruciatingly funny as the keeper of the elephant. Annie Myers was excellent, as usual, as the French Consul's widow. Grace Orr showed up remarkably well in the character of Mataya, the Crown Prince. This young woman is rapidly making her mark as a soubrette. Helen Merrill made a pretty Marie. Tom Greene sang well as the French lieutenant. After one more week of Wang the grand opera season will open.

At Gay Coney Island amused large audiences at the California 15-21. Matthews and Bulger were very much at home in their old roles. They are great at inventing business, especially Matthews. Tony Hart as a stupid German was very funny. Rush City 22-28.

Theodore Roberts, one of Frawley's many leading men in the past, has been specially engaged for the presentation of The Country Girl at the Alcazar.

The James Neill co. has been doing big business in Honolulu. FRED S. MYRTLE.

DENVER.

Manhattan enjoyed excellent business July 16-21 with an elaborate production of The Sporting Duchess, which had not been seen here before. The new policy of the lessees evidenced this week, that of giving a novelty, instead of plays that have been done to death in stock here, and plays susceptible of being called productions, and for which the fine Manhattan stage is so manifestly adapted, would seem to be the wisest one. Manhattan is popular and during the past few seasons has enjoyed wonderful prosperity. This year the co. is an excellent one, and with the right sort of plays this resort would do good business, just as it has the past week. The Sporting Duchess was splendidly staged by William Parke. It was well mounted, and the Derby race was a striking piece of realism, six horses being utilized therein, and actually running, not doing stunts on a treadmill, as they do in Ben Hur. Mary Hampton in the name part was very successful and gave a pleasing performance. Louise Mackintosh was not happily cast as Lady Desborough, but her impersonation was characterized by intelligence and sincerity. Horace Kirkland as Major Mostyn did excellent work, quite the best of his present engagement. Maye Louise Aigen was miscast as Virian Darville. She did not look the part and her portrayal of it was lacking in strength. Eugene Ormonde had a thankless role and was a bit inclined to be wooden in it. Asa Lee Willard scored a pronounced hit as Captain Wealfield, playing the part with a brightness and volubility that was highly commendable. Walter Thomas walked and talked just as he always does. Hugh Ford as Joe Aylmer handled his scene at the racecourse so realistically one could actually see the horses racing around the foyer, instead of quietly waiting their cue in the wings for the finish. A neat and clean cut hit was Richard Sullivan's Dick Hammond.

At Elitch's, The Last Word was capitally done 16-21. The play is not one calculated to arouse enthusiasm, but Blanche Bates' enactment of Baroness Vera gave cause for it. Miss Bates was delightful and wore some stunning gowns regally. Robert Drouet did not have a great deal to do, but did it most refreshingly. J. Brandon Tynan made all kinds of a hit as Alexander Airey. John T. Sullivan and Fred Perry seem to be striving to outdo each other in the matter of artistic "make-ups," and both were excellent. William F. Owen's Moses was well rendered, and Harry Hynes gave a faithful reproduction of a negro servant. F. E. CARSTARPHEN.

ST. PAUL.

In spite of the special attractions offered at the popular Lake resorts the excellent production of Said Pasha by the Boston Lyric Opera co. drew large audiences at the Grand Opera House July 19-21, and the Boston Lyrics scored another success. Josephine Stanton, as Serena gave a most delightful interpretation. Henry Hallam's tenor voice was heard to advantage in the role of Terano. Emma Mueller as Alti created a very favorable impression on this her first appearance in opera before a St. Paul audience. She sang "Love's Dream is O'er" in a clear, rich voice that captivated her audience at once. George Kunkel and Jack Henderson as Hadad and Nockey were the funmakers and they made decided hits. Alex Joel did effective work as Said Pasha. Frank Maslin's Hassen Bey was very creditable. Bertha Neilson won favor as Balah Sojah. Philip Ray as the Rajah, Charles Van Dyne as Tubedad, Daisy Howard and Katherine Goodrich deserve favorable mention. Credit is also due the efficient director, W. F. Glover. The co. closed a successful engagement 21 and left for Winnipeg next morning.

The Valentine Stock co. opened a return engagement at the Grand, presenting a spirited performance of Boucicault's sparkling comedy, The Jilt, 22-25 to good sized audiences. Meta Maynard carried the title-role with excellent ability. Her Kitty Woodstock was exceptionally well played. The Myles O'Hara of Robert A. Evans was a good piece of character work. Edward R. Mawson's Sir Budleigh Woodstock was a finished and manly portrayal. Jack Webster handled the role of Lord Marcus Wiley in a satisfactory manner. The Jim Daley of Edward Morrison was a decidedly good characterization. Annie Blanche made a clever piquante Phyllis. Kate Blanche was excellent as Mrs. Weller. Charles Fleming as Colonel Tudor, Edward Whitty as Geoffry Tudor, E. N. Leonard as Wilcox, Mary Taylor, Beulah Watson, and Helen Wilton did acceptable work. The race scene was excitingly effective. A Scrap of Paper 26-28. In Old Kentucky will open the regular season at the Grand 26. Mathews and Bulger will follow.

The Metropolitan Opera House will open Sept. 3 for the regular season. GEORGE H. COLGRAVE.

MINNEAPOLIS.

The Pike Theatre co. presented Lady Bountiful at the Metropolitan Theatre July 19-21 to very fair business. The cast was strong throughout. Lilla Vane carried off the honors as Marguerite Veale. Her work was exceptionally strong and won frequent and emphatic demonstrations of approval. Sarah Truax gave a consistent presentation of Camilla. Byron Douglass was seen to marked advantage as Donald Heron. Herschell Mayall was an excellent Rodney Heron and J. I. Everham was a satisfactory John Veale. Charles Wyngate left little to be desired as Sir Lucian Brent. John B. Maher was pleasing as Wimple, and Agnes Maynard made a motherly Mrs. Veale. Teasie Maguire deserves special mention for her work as Amelia. Jim the Penman was presented 22-25, opening to a good sized house. Herschell Mayall gave an excellent characterization of the title-role. Chas. Wyngate won favor as Louis Percival. Byron Douglass gave an exceptionally well sustained rendition of Captain Redwood. Fred J. Butler handled the difficult role of Baron Hartfeld effectively. J. B. Maher, Katherine Fisher, and Agnes Maynard were equal to the requirements of their respective minor roles. The Magistrate 26-28.

The Bands Rosas has caught on splendidly at the [illegible] Pavilion and continues to play to good [illegible]

[illegible] Scott, of the Metropolitan Theatre, [illegible] via the Great Lakes.

The largest audience ever gathered within the walls of the Metropolitan Theatre, at popular prices, witnessed the production of Lady Bountiful by the Pike Theatre co., afternoon 22.

A farewell supper was tendered F. E. Zonne, treasurer of the Metropolitan Theatre, by several of his intimate friends, at the National Hotel 19. Among the invited guests were Colonel W. A. Thompson, of the Boston Lyric Opera co., and Manager Bannon, of the Metropolitan Theatre. Mr. Zonne was presented with a superb silver mounted military toilet set of eleven pieces, handsomely engraved.

F. C. CAMPBELL.

MILWAUKEE.

The Thanhouser co. gave an excellent performance of Christopher, Jr., at the Academy July 22 before a crowded house. Eugene Moore in the title-role made one of the biggest hits of his local career. Eva Taylor treated the part of Dora with delightful delicacy. Donald Bowles scored a decided hit as Job, and John M. Sainpolis gave a finished rendering of Simpson. Other good impersonations were given by William Yerance, as Colt, Sr., R. C. Chamberlin as Glib, Colin Campbell as Major Hedway, Antoinette Walker as Nelly, and Julia Blanc as Mrs. Glibb. The stage settings, which are always a special feature at this house, were most praiseworthy, particularly the last, representing the interior of an Indian bungalow. The beautiful and tasteful arrangement of the stage furnishings entitles John M. Sainpolis to unlimited praise, as does also his admirable direction of the production. The performance was one of the best ever given by the co. A Soldier of the Empire 30-Aug. 5.

At the Davidson the Salisbury Stock co. played The Highest Bidder 22 before a good house, and the performance was worthy the praise accorded it. Aubrey Boucicault as Jack Hammerton achieved a notable success. De Witt Jennings won much commendation for his work as Cheviot. John Daly Murphy was amusing as Sir Muffin. Townsend Walsh made a hit as Marks the Jew. Selene Johnson played the whimsical Rose with good taste and discretion. Basil West created a pleasing impression on his first appearance as Mr. Thornhill, and other characters were ably represented by Leighton Leigh, Randolph Curry, Osborn Searle, Kate Ryan, Freda Gallick, Clarence Sterling, and Arthur Mapes. The direction of the production was in the reliable hands of S. M. Forrest, and the elaborate settings were designed with exquisite taste by Osborn Searle. The audience displayed great appreciation. A Virginia Courtship 29-Aug. 4.

Donald Bowles will terminate his long engagement with the Thanhouser co. Sept. 15.

CLAUDE L. N. NORRIE.

MONTREAL.

Owing to the indisposition of Lawrence Hanley, of the Baldwin-Melville Stock co., James W. Bankson was called upon to take the role of D'Artagnan at very short notice July 19. Mr. Bankson deserves the greatest credit for the way in which he performed a difficult task and the hearty applause and curtain calls accorded him showed that his efforts were appreciated. L. O. Hart also deserves mention for, at equally short notice, doubling the parts of Bonifface and Richelieu, the latter the role previously played by Mr. Bankson. Following on this success it is sad to learn that Mr. Bankson is ill with typhoid fever. He will have the sincere sympathy of many friends and admirers. East Lynne was the stock co.'s bill 23-28. In consequence of Mr. Bankson's illness several changes had to be made in the cast at the last moment, and the performance was hardly up to the usual standard, but under the circumstances one can scarcely criticise. Excellent work was done by Lotta Linthicum as Lady Isabel, and Anna McGregor gave a clever character sketch of Miss Corney. Madame Sans Gene 30-4.

Pinafore was the bill at the Arena Summer Garden 23-25. Gilbert and Sullivan's operas are always popular here and the co. on the whole gave a fairly capable performance. The chief honors belong to Ben Lodge for his impersonation of Sir Joseph Porter. Marie Laurens was acceptable as Josephine, as was also Frank D. Nelson, as Captain Corcoran. The season at the Arena will end 1.

The parks and pleasure gardens continue to do a fair business, but the uncertainty of the weather is rather against outdoor amusements. It has rained nearly every day in July. W. A. TREMAYNE.

PITTSBURG.

The most ambitious work yet undertaken by the Duquesne Garden Stock Opera co. was the production of Amorita July 22-28. This opera affords abundant opportunity to the principals in the cast to display their versatility, and they did not fail to take advantage of it. The chorus was excellent, as usual. The scenic artist and stage-manager spared no pains to make the production a success, and the general result was all that could be expected. J. K. Murray, the baritone, as Fra Bombardo had a part well suited to his voice and abilities. Joseph W. Smith, the tenor, handled the role of Sparacana in an able manner. Clara Lane, soprano, won applause by her delightful rendition of the title-role. Charles H. Drew scored in the somewhat humorous part of Castrucci. Adelle Barker, a new member of the co., made a hit as Perpetua. H. W. Tre Denick, Irene Mull, Bess Faye, and Margaret Clarke were acceptable in their respective roles. Next week, Chimes of Normandy.

Frances Drake has been engaged as leading woman of the Grand Opera House Stock co. for next season.

Al. G. Field was in the city recently for the purpose of arranging for the opening of the Bijou Theatre on 20, with Field's Greater Minstrels.

W. P. Cullen, formerly manager of the Duquesne Theatre, expects to present his new play, Reaping the Whirlwind, at the Bijou in October.

R. M. Gulick, manager of the Bijou Theatre, has been taking some much needed recreation at West Baden Springs, Ind. He expects to spend a few weeks at the Thousand Islands, Montreal, and Quebec before the opening of his house in August.

L. W. MENDENHALL.

BUFFALO.

The Teck Theatre, Buffalo's new playhouse, is nearing completion, and will open Sept. 3 with the Shubert Stock co. The opening bill will probably be The Charity Ball. The theatre, that was formerly known as Music Hall, was purchased by the late Jacob Schoellkopf from the German Young Men's Association. It was built in 1884, destroyed by fire March 28, 1885, but was immediately rebuilt and opened to the public as Music Hall in October, 1887, from which time, until the purchase of the property by Mr. Schoellkopf, it was used for balls, concerts and theatricals. The theatre is going to be Buffalo's finest playhouse, architecturally, as no expense has been spared in fitting the place out. The seating capacity of the house will be nearly 2,300. The house has been leased from the Schoellkopf estate for a term of years by John Laughlin, who is also manager of the Lyceum Theatre, Buffalo. He promises to book nothing but the best attractions.

An artistic presentation of London Assurance by the Criterion Stock co. was the offering at the Star Theatre July 22-28, with the following excellent cast: Lady Gay Spanker, Anne Sutherland; Dazzle, Joseph Kilgour; Sir Harcourt Courtly, Scott Cooper; Charles Courtly, Mace Greenleaf, and Isaacs, by George Friend. The minor parts were carefully played by the other members of the co. Mr. Friend made his initial appearance with the co., having recovered from his accident. He was greeted warmly. A. C. JORDAN.

PROVIDENCE.

Week of July 23-28 at the Empire was divided between The Banker's Daughter and Metha. Both plays were carefully given by Katherine Rober and her co. to large audiences. In the first named play Miss Rober appeared as Florence St. Vincent. Gertrude Lawring as Lillian Westbrook, Louis Leon Hall as John Strebelow, Hal Clarendon as Count de Carylac, Frederic Fairbanks as Lawrence Westbrook. The vaudeville offerings between the acts included vocal duets by Barrington and Martell, a comedy sketch by Post and Clinton, and illustrated songs by Mabel Taylor. Camille 30-4.

For the first half of the week 23-28, at the Providence Opera House, the Wilbur Opera co. gave The Beggar Student to good houses. It was an excellent work well performed. May Baker as Bronislava appeared at her best and was heartily applauded. Gus Vaughn as the beggar student, Hattie Richardson as Laura, and C. Vaughn as Sitka shared honors with Miss Baker. The chorus deserves a kind word also. For the remainder of the week opening 30 Falka was the attraction. HOWARD C. RIPLEY.

CLEVELAND.

As the season progresses the opera co. at Euclid Beach Park is establishing itself more and more in public favor. A very creditable rendering of Cavalleria Rusticana was given July 23-28. A well-known local baritone, Friedrich William Guenther, took the role of Alfis during the latter part of the week, alternating with George Olmi. He made a favorable impression. Pinafore 30-4.

The Lyceum Theatre will open for the season shortly.

Extensive alterations are being made in the Euclid Avenue Opera House. WILLIAM CRASTON.

NEW ORLEANS.

The Olympia Opera co. presented Fatiultza in the Casino at Athletic Park July 22-28. The scenery and costumes were up to the requirements and the chorus and orchestra gave satisfaction. The individual efforts of some members of the co. deserve mention. Miss Jenkins as Princess Lodia was excellent, singing her part of the score faultlessly, and Miss Kendall as Captain Stargoff was handsome and captivating. Elvia Crox, who always pleases, was at her best as Nadimar. Sylvian Langlois, W. H. West, and Willie Hicks also made hits and the performance as a whole is one of the best given by the co. during the season. The Princess of Trebizone 23-4.

By the time this letter goes to press Governor Heard, of Louisiana, will have signed the Howard bill, that makes the piracy of any copyrighted or uncopyrighted play, musical composition, etc., a misdemeanor. The bill had clear sailing through both branches of the Legislature, and its enactment will redound to the benefit of the stage.

J. MARSHALL QUINTERO.

LOUISVILLE.

The season of Summer opera at the Auditorium closed July 21 to an overflowing house, the last bill being La Mascotte. The occasion was made notable by the presentation of articles of jewelry by members of the co. to Manager James B. Camp, and a handsome traveling case from the orchestra to Director Clarence West. An enthusiastic tribute was paid Raymond Hitchcock.

Ed. O. Risley will probably go out with Hearts of Oak, and will continue his successful career as a writer of vaudeville sketches.

Ed Christian and Larry Garo, Louisville boys, who are spending the Summer here, will again be on the road with A Black Sheep.

The Whalien Brothers, managers of the New Buckingham Theatre, are expected to return from Europe 1.

With the opera season ended and all the other theatres closed, amusement matters in this city are at a standstill, and interest centers in the coming season.

CHARLES D. CLARKE.

PORTLAND, ORE.

At the Metropolitan, the Australian Comedy co. (principaly made up of former members of the Moore-Roberts co.) gave Sapho July 16-22. George Elliot made a very creditable Fanny Legrand (Sapho), likewise was Alec Cochrane (under whose supervision the play was produced) as Jean. Herbert Jones took care of the comedy part of Uncle Cesaire in fine style. Good attendance.

L. E. Selig, manager of Fisher's Opera House, Astoria, Ore., was here 19. O. J. MITCHELL.

CORRESPONDENCE

ARIZONA.

PHOENIX.—PARK THEATRE (Frank Cooley, manager): July 16-21 was the last week of the Frank Cooley co. at this place; good business. The co. as a whole has pleased. The performance 20 was for burial fund of the deceased member of the co., John Torrance.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (E. J. Holden, manager): Oakland Stock co. in The Octoroon July 16-22; large houses; audiences pleased. E. J. Holden and Cliff Dempsey were excellent in leading roles.——DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. presented Faust 16-22 and scored a decided success. Landers Stevens as Mephisto, De Witt Clinton as Faust, and Fannie Gillette as Marguerite carried off the honors.——ITEMS: Much interest is taken in local theatricals next week, as both stock cos. will produce Cinderella.—Will Mack, late of the Stevens Stock co., has left for Detroit.—The pupils of Carro True Boardman's dramatic school will give an entertainment at Dietz's Opera House 21.—Alice Nielsen is resting here.

LOS ANGELES.—MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): James Neill co. July 29.

COLORADO.

PUEBLO.—LAKE MINNEQUA THEATRE (William E. Meagher, manager): John and Ida Pringle in A Romance of Sleepy Hollow July 15-21, to crowded houses.——ITEM: The Pueblo Amusement co. continued its band concerts and vaudeville 15-21 to large crowds.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Si Perkins July 25-27.

FLORIDA.

KEY WEST.—ITEMS: Manager Q. Charles Ball is now having many improvements made at the Odd Fellows' Opera House. The building has been widened and beautified and fitted with new scenery and new seats. The season will open in November.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): The fifth week of the Dorothy Lewis Stock co. opened to big business July 23. The bill was A Gold Mine. The principal parts were in the hands of Harry Glazier, Charles Harris, William Dill, William G. Beckwith, Robert Leland, Edwin F. Clarke, Vail De Vernon, Emma Butler, and Florence Harrington. All did clever work. Arabian Nights 26-28.——ITEMS: Treasurer Horvine will leave soon for a three weeks' vacation.

MACON.—CRUMP'S PARK PAVILION (E. E. Winters, manager): The D'Ormond-Fuller co. is still enjoying a successful run at this resort. Bills July 16-21: Brother Against Brother, The Jack o' Diamonds, College Chums, and Our Boys. In preparation, The Marble Heart.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Roy Crawford Stock co. July 16-21 in A True Kentuckian, Sapho, A Soldier's Sweetheart, Suse of Tennessee, and A Family Affair; fair business.

POCATELLO.—PAVILION (H. B. Kinport, manager): A Spring Chicken July 17; fair house; audience pleased.

ILLINOIS.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Season will open 5 with A Convict's Daughter.——ITEMS: Manager Connors has returned from New York, having completed the bookings for the New Calumet, and announces having booked the best line of attractions ever presented here.—The Opera House at East Chicago, Ind., will be under the management of Mr. Connors hereafter.

ROCKFORD.—OPERA HOUSE: The festival of the American Union of Swedish Singers, Western Division, was held July 19-21. The concert under the direction of Professor John R. Ortengreen, assisted by Ragna Linne, soprano; Martina Johnstone, violinist, and a chorus of 300 male voices, delighted a large and appreciative audience 20. The festival was a complete success.

PRINCETON.—APOLLO OPERA HOUSE (Thomas B. Henderson, manager): Mahin's Minstrels 14.——ITEMS: A new board of officers for the Apollo has been elected and is in charge. Extensive repairs and decorations have been made, and a number of good cos. booked.—Edwin Leslie Beldon and his sister, Eva D. Beldon, of Richard Mansfield's co., left July 23 for New York for rehearsals.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): Van Dyke and Eaton co. July 23-28 and Sept. 3-8.

INDIANA.

MARION.—THE GRAND (E. L. Kinneman, manager): A firemen's benefit was played by local talent headed by Anna Hollinger, late of Blue Jeans, and Seth Cabell Halsey, July 20, 21, that netted a neat sum for the firemen. Because I Love You, a comedy-drama, was the bill and all the parts were ably taken. The house was packed at both performances. The formal opening of the house will take place 10, 11 with Al. W. Martin's U. T. C. A Hot Old Time 13. McCarthy's Mishaps 25. Holden Comedy co. 30-Sept. 1.——ITEMS: The Grand is undergoing its annual repairs and will come out in an entire new dress for the opening. Manager Kinneman promises an unusually attractive season.—A banquet was tendered those taking part in the firemen's benefit, together with Manager Kinneman, Treasurer Wallace, and Doorkeeper Lennox, after the performance 21.—Hazel Reid, Hal Reid's daughter, was to have taken a part in the firemen's benefit, but was taken sick and the part was given to Nellie Campbell only the night before the performance. The excellence with which she carried the part was a surprise to all and she was repeatedly called before the curtain. She will study for the stage.—Monterey Mershon, late with Chris and the Wonderful Lamp, is home on her vacation.—Miss Anna Hollinger will go to Louisville 10 to join the Meffert-Eagle Stock co.

SOUTH BEND.—AUDITORIUM (H. G. Sommers, manager): Rusco and Holland's Minstrels July 23; good house; excellent performance. The Banvards and the Arabian Demouttes proved the best features. Regular season will open 15.——OLIVER OPERA HOUSE (James Oliver, manager): Regular season will open early in September.——ITEMS: The Elks will run an excursion to St. Joseph, Mich., Sunday, July 29. They will be accompanied by Cona's Trumpet Notes Band, of Elkhart, and Elbel's Third Regiment Band, of South Bend. St. Joseph and Benton Harbor lodges will unite with the local lodge in giving all a good time at the lakeside.

FRANKFORT.—COLUMBIA THEATRE (G. J. Augbe, manager): Al. W. Martin's U. T. C. 15. McCarthy's Mishaps 22. Kippling's Comedians 27-Sept. 1.

IOWA.

LEON.—ITEMS: Van Werden's Opera House will be closed for some time for complete renovation and alterations in stage and the rigging loft.—Will F. Lindsay, general business-manager of Fred Raymond's attractions, will leave 26 for Sycamore, Ill., to complete arrangements for the opening of this season.—Harry S. Pennwell, also a member of the Raymond forces, will leave 1 for the same place.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Beach and Bowers' Minstrels 4.——RIVERSIDE AERIAL CASINO (A. B. Beall, manager): Columbia Stock co. June 14—indefinite.——ITEM: Manager Beall returned 17 from Atlantic City, where he was re-elected treasurer of the National Bill Posters' Association.

KEOKUK.—CASINO (J. C. Hubinger, manager): Chatten's Minstrels July 16-19; poor business. Closed engagement before the week was over. Steele Comedy co. opened for a week 23 in Mother and Son to fair business.

WATERLOO.—BROWN'S OPERA HOUSE (C. P. Brown, manager): Barlow Brothers' Minstrels will open the season 13.

KANSAS.

WICHITA.—ITEMS: Professor W. A. Sanford, band and orchestra leader, and Audrey Sanford, clarinet soloist, left July 21 to join Beach and Bowers' Minstrels at Maquoketa, Iowa. This makes in all four Wichitans with that organization.—Harry and Jessie Hayward, of the vaudeville stage, are resting at their home in this city.—The Auditorium has passed into the hands of the Mutual Real Estate Association, and hereafter will be under the management of Stewart and Burns. This building was erected a few years ago by popular stock subscription for the purpose of holding conventions and large entertainments (its seating capacity is 3,000), and has also been used for concerts, theatrical and other productions. The house will be put in first-class repair at once, and before another season rolls around a complete stage and more dressing rooms will be added.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): Dark. Extensive repairs are in progress.——ELECTRIC PARK THEATRE (Maurice Cunningham, manager): A Midnight Bell closed to excellent business July 21. Mixed Pickles 22-28 opened to overflow business. East Lynne 29-4.——ITEMS: T. Sinks assumed direct management of the Grand Opera House July 1. He states that all contracts made by L. M. Crawford for the Grand the coming season of 1900 are invalid.—Manager Cunningham is now devoting all his time to his Summer theatre, and meeting with big success.—The high diving dog, "Dink," the vaudeville feature at the Electric Park 22-28, was seriously injured at opening performance in missing the net. His recovery is doubtful.—Dan Cronin is spending the Summer here with his mother.

FORT SCOTT.—A. G. Allen's Minstrels to a well filled tent July 17; performance good.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, manager): Whiteman's Comedians July 23-28.——ITEM: Mr. and Mrs. James R. McCann, of this city, have been reengaged for A Texas Steer.

PADUCAH.—LA BELLE PARK: The stock co. presented Arabian Nights and A Woman's Revenge July 16-21 to appreciative audiences.

MAINE.

PORTLAND.—PEAK'S ISLAND, GEM THEATRE (C. W. T. Goding, manager): The Idler July 23-28 to usual big business; good performance.——CAPE COTTAGE PARK, McCULLUM'S THEATRE (Bartley McCullum, manager): Shenandoah 23-28 was well staged and acted, and drew well.——ITEMS: Teresa Maxwell as Lady Harding, at the Gem, week 23, gave her first emotional portrayal in a most finished manner. Miss Maxwell, although still quite young, has assumed many difficult roles in a manner that augurs a brilliant future for her.—Belle Gaffney, who has completed her engagement at the Gem, is now spending a short vacation at Peak's with friends previous

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to joining the Boyle Stock co. at Nashville, Tenn., in September.—Bartley McCullum is doing the largest business at the Cape this Summer of his fourteen years' experience in the Summer amusement business in and around Portland.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): ITEM: This house has been thoroughly renovated, the floor raised, and new seats and scenery put in, while the stage has been remodeled so it is now forty feet to the gridiron. The box-office has also been altered and reconstructed, and hereafter the house attaches will be in uniform. Season will open 6, Old Home week, with the McAuliffe Stock co.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Morrison Comedy co. to fair business July 16-18, presenting Cean Hollow, Foxx's Ferry, and The Girl from Mexico; co. good.

OLDTOWN.—CITY HALL (Gates and Woodman, managers): Morrison Comedy co. July 30-4.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Season will open with Al. G. Field's Minstrels 24.——ITEMS: Archie Sands left here July 21 for Columbus, O., to join Al. G. Field's Minstrels as general agent.

MASSACHUSETTS.

NORTH ADAMS.—ITEMS: Harry Browne has joined Gorman's co. for a tour of the Summer resorts. He will do comedy and banjo work.—There is talk of a new theatre being erected in the rear of the Wilson Hotel. The Sullivan Brothers declare that nothing will be done this year at least, although a new house may be built there later.—The old Wilson Theatre may be run as a vaudeville house this Winter.—The Valley Park Theatre has educated our theatregoers to high-class vaudeville, and there is a good opening.—Reed and Co., of New York, have secured the contract for the new seats at the Richmond Theatre now building.

MICHIGAN.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, managers): Katie Putnam in Dad's Girl for benefit of Mercy Hospital July 24; packed house; while Miss Putnam has always been a favorite here, this being her home, she outdid herself in Dad's Girl; H. B. Emery also deserves special mention. A Homespun Heart 4.——EASTMAN SPRINGS THEATRE (H. P. Bruce, manager): The Gilbert Holt Stock co. closed 21 in A Jolly Night; the weather was such the latter part of the week that there was poor attendance.——ITEMS: Sadie Radcliffe, Josephine Fox, and Barton Williams, who have been spending the Summer, left last week to join the Horace Peyton co.—Katie Putnam will not travel next season, but will take a rest. She expects to write a play during the coming Winter.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, proprietor and manager): Rusco and Holland's Minstrels July 25; crowded house; good performance.——LAKE VIEW CASINO (Sam Mittenthal, manager): Mittenthal Comedy co. 23 for a week, with Is Marriage a Failure; large business. Between the Acts and A Naval Engagement make up the week's repertoire. California Minstrels 30-4.

PETOSKEY.—GRAND OPERA HOUSE (G. M. Harwood, manager): My Uncle from New York July 23; performance fair; house light. Powhatan (local) 21-28. A Wise Woman 6. Roney's Boys and Kavanaugh 7.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Sevengala July 16-21; houses fair; entertainments good. Marks Brothers 6-11.——CITY OPERA HOUSE (John Wilhelm, manager): Dark.

GRAND RAPIDS.—POWERS (O Stair, manager): Regular season will not open until the middle of September, but Rusco and Holland's Minstrels will give a performance 28.

CALUMET.—THEATRE (John D. Cuddihy, manager): Kellar to large business July 23; performance satisfactory.

MANISTEE.—THE GRAND (Edward Johnson, manager): My Uncle from New York July 17; good business.

CRYSTAL FALLS.—OPERA HOUSE (A. Lustfield, manager): Reeves' Quo Vadis July 24, did not appear. A Woman in the Case 9.

MARQUETTE.—OPERA HOUSE (E. S. Bice, manager): Kellar July 24.

HILLSDALE.—Harrison Brothers' Minstrels under canvas, will appear here July 30.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): William Owen, assisted by local talent, presented Ingomar to large business July 18.——ITEM: Manager and Mrs. Burlingame have left for a two weeks' visit to Bayfield, Wis.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Valentine Stock co. in Little Lord Fauntleroy and The Crust of Society July 21; fair houses; audiences pleased. Irving French co. 26-28.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Boston Lyric Opera co. July 30. Nashville Students 1.

MISSOURI.

WARRENSBURG.—PERTLE SPRINGS CASINO (J. H. Christopher, manager): The stock co. closed July 21, after a fairly successful season. The co. repeated six old bills for their last week to immense business. Saturday night's crowd was the largest that ever witnessed a performance in the Casino, there being over 1,500 paid admissions. The members of the co. have all left here. Manager Willard Dashiel, Emma Desmond, Little Dorothy, O. W. Montague, and Musical Director Harry S. Hoppings will go to Sycamore, Ill., to join Fred Raymond's Old Arkansas co., in which Mr. Dashiell will play the title-role. Mr. and Mrs. Edward Curran (Madge Milton), and John Fay will join Hoyt's Comedy co. at St. Louis. A. O. Jennings will visit his mother in Kansas City, Mo. Margaret Nelson goes to Chicago to join Harry Glazier's The Three Musketeers co. W. H. Harriman, after a short visit in Kansas City, Mo., will go to Silver City, N. M., to look after some mining interests. He may take a lay off and spend the entire season at that place. William Mong goes to Chambersburg, Pa., for a week's visit with his mother, after which he joins the Holden Comedy co. at Detroit, Mich. John Rabie accompanies Mr. Mong. This has been the strongest co. that has ever played a Summer season here. Every production has been well staged and handsomely costumed.

ST. JOSEPH.—LAKE CASINO THEATRE (Charles W. Young, manager): The Lake Casino Stock co. presented A Crazy Idea July 15-21 to largest business this season. The Stock co. is becoming more popular with each performance and the theatre is often crowded to its capacity. Lansing Rowan took the part of Lillian Tussle, a comic opera star, very creditably. Lottie Alter as Augusta Davis was fascinating. George Farren played the part of Tom Blanc excellently. Arthur Berkeley, as Daniel Webster White, made a decided hit. Mr. Ashley Rush as John Davis was comical. He also presented a very good specialty. Winona Bridges as Mrs. Davis could not have been better. A Gay Deceiver 22-28.

LOUISIANA.—Wilson and Barlow's Minstrels, under canvas, July 19; good business.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Clement-Stockwell co. presented The Magistrate and A Southern Gentleman to good business July 15-21. No Thoroughfare 25-29.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): Nashville Students 15-18; good business. Hart's Minstrels 20-4. Under Sealed Orders 5-10.——ITEM: The Clement-Stockwell co. will give an open-air performance of As You Like It at the Columbia Gardens 1-3.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Nashville Students July 21; large and pleased audience.

NEBRASKA.

FREMONT.—ITEMS: W. Z. Smith, business-manager, Hudson and Blair, and Frank and Nellie Long are the latest members of the Backman Comedy co. to arrive, rehearsals of which begin this week. Margaret Nelson has been engaged as leading woman in place of Frances S. Kelley.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittinger, manager): Charles Riggs co. (return date) July 23-28.

NEW JERSEY.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): West's Minstrels July 27, 28. Vaudeville 3. Drury Grand Opera co. 6. The Red Cat 14. King Rastus 15. Whose Baby Are You? 16, 17.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Season will open 6 with West's Minstrels. Chester de Vonde co. 13-18. Elroy Stock co. 20-25. A Brass Monkey 29. When London Sleeps 30.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Season will open 3 with Black Patti's Troubadours. The Red Cat 10. Hillyer's Minstrels 14. King Rastus 16.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, manager): The Snow and Heron Stock co. pleased large audiences by their performances of Men and Women July 19-21. The closing week of the engagement opened 23 with We Uns of Tennessee, which was played to good business, and will be followed by The Land of the Living 26, 27, and The Two Orphans 28. Jacobs' Stock co. in Carmen 30-1. Woman Against Woman 2-4.——PROCTOR'S (Fred F. Proctor, manager; F. F. Nash, resident manager): The Bond Stock co. 19-21 played a triple bill, consisting of The Open Gate, A Regular Fix, and a Chinese drama, The Golden Flower. The attendance was big, and the bill proved very interesting. In the Chinese drama Miss Starr played Kin Far, and did it well. Young Mrs. Winthrop was the very acceptable offering 23-25, and the large audiences bestowed lavish applause upon efforts that were richly deserved. Sumner Gard demonstrated that he is one of the most versatile in the co. Eva Vincent is always good in any character she has to portray. Arthur Maitland made a strong character of Douglass, and Adelaide Keim as his wife, had an emotional part that she fully understood. Alison Skipworth as Mrs. Dick Chetwyn had a character that could not have been played more naturally, and she made a great hit. Frances Starr as the blind girl was especially good in her scene with Herbert, played by Louis Albion. A. S. Howson and Fred Courtenay were in the cast. The specialties included singing and dancing by O'Rourke and Burnett, and illustrated songs by Rice and Harvey. Our Bitterest Foe and Betsy 26-28. She Stoops to Conquer 30-1.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Primrose and Dockstader's Minstrels 6. Edward Harrigan 13. Black Patti's Troubadours 21. Snow and Heron Stock co. 27-30. Next Door 31. Tennessee's Pardner Sept. 1.——ITEMS: Treasurer Charles G. McDonald, of the Van Curler, has returned from his vacation, spent at Lake George.—Manager Benedict has erected a number of new bill boards.—Garry W. Van Vranken, for many years the treasurer of old Union Hall, and later of the Centre Street Opera House, is recovering from a serious kidney ailment. Mr. Van Vrancken will be remembered by many old-time professional people.—The local Elks will visit the Albany Lodge 30 and take part in their street fair.—The following is the Van Curler staff for the coming season: Manager, Charles H. Benedict; treasurer, Charles G. McDonald; assistant treasurer, Edward Levi; doorkeeper, Ben Helme; stage carpenter, George M. Randall; property man, Ralph Crego; janitor, James Brougham; bill poster, Samuel Wade; leader of orchestra, George E. Revitt.

HORNELLSVILLE.—ITEMS: Enchantment; or, The Fairies' Carnival will be given at Maple City Park 1, 2, under the direction of William John Owen, for the benefit of St. James' Hospital. Helen Lord will assume the leading role, Titania, queen of the fairies. Fred C. Cameron plays opposite, taking the part of Prince Oberon, and there are to be 1,000 persons in the cast.—Arthur C. Sidman, who has been the guest of friends here, has gone to New York on business. Mrs. Sidman remains here with their little daughter, Marjorie, who has been seriously ill.—Helen Lord has recovered from her recent severe illness.—Charles A. Bird is quartered at the Sherwood and is enjoying his vacation.—We feel quite proud of our Summer colony of professionals, and they are all our own.

ELMIRA.—Lyceum Theatre (M. Reis, manager): Primrose and Dockstader's Minstrels opened a preliminary season July 20 to a large house. The performance was one of the best ever presented here. Of special merit was the work of George Primrose, Lew Dockstader, Larry Dooley, Nell O'Brien, Charles Kent, Harry Ellis, Walter Vaughn, and the Carl Damman Troupe.——GLOBE THEATRE (E. L. Johnson, manager): Dark.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Gorton's Minstrels gave a first-class entertainment July 26 to an enthusiastic audience. Fannie Bloomfield Zeisler 4. Edward Harrigan 10. Wilbur Opera co 13-18.——BROADWAY THEATRE (George L. Corliss, manager): Jenkins Concert co. 31. Harmon's Vaudeville co. 6, 7.——CONVENTION HALL: Primrose and Dockstader's Minstrels 7. West's Minstrels 16.

SYRACUSE.—VALLEY THEATRE (C. W. Daniels, manager): The stock opera co. in Boccaccio pleased fair sized crowds July 23-28.——ITEMS: Primrose and West's Minstrels appeared at the Wieting Aug. 22, 23, during the Firemen's Convention.—The Wieting, Bastable, and Grand open Labor Day, and the New Dunfee on 20.—Pain's Fireworks will be one of the attractions at the State Fair 27-Sept. 2.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Large and enthusiastic audiences greeted the stock co. during July 23-28, and their fine work in The Prodigal Daughter was highly commended. Held by the Enemy 30-4.——LYCEUM THEATRE (A. E. Wolff, manager): Men and Women, as presented by the stock co., attracted good houses 23-28. Carmen 30-4.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, manager): Himmerlein's Imperial Stock co. opened their five weeks' Summer season here July 23, presenting Northern Lights to a large and pleased audience. In the Heart of the Storm 26-28.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Primrose and Dockstader's Minstrels drew a packed audience July 25; satisfactory performance.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Primrose and Dockstader's Minstrels will open season 1.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Primrose and Dockstader's Minstrels July 28.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Primrose and Dockstader's Minstrels July 30.

MIDDLETOWN.—CASINO THEATRE (O. S. Hathaway, manager): Season will open Aug. 29 with The Christian.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Irving French co. presented An Irishman's Troubles July 17, and O'Moore's Courtship 18; fair business; specialties well received. Valentine Stock co. drew light house 20; pleased audience. Boston Lyric Opera co. 31.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Irving French co. July 19-21; good audiences. Repertoire: A Runaway Wife, an Irishman's Troubles, and O'Moore's Courtship. Nashville Students 30. Boston Lyric Opera co. 1.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Nashville Students July 28.

OHIO.

URBANA.—ITEMS: C. B. Holliday, who had signed with Charles Leyburne's Bon Ton Repertoire co. to do advance work, has been made manager by Mr. Leyburne.—Urbana, for a city of 8,000 population, is the home of an unusually large number of theatrical people. Among them are George E. Pence, Billy S. Clifford, Eddie Clifford, Ernest Wilson, William M. Mayse, Jr., Evalyn Kennedy, the Kennedy children, Nellie Helmick, the late Albert Wilkins, manager; the late Ed. Coats, John Chavers, George Motz, Charley Spencer, Ed. Mollie Leon, Maud, Lizzie, Carrie, and Eddie Leon, acrobats; Walter and Ed. Espy, Bud Clarke, Francis and Lon. William Elmer and Cal Parlett, George Bricker, Sol Bayless, Will Vance, the Chavers brothers, the Morse brothers, the Farrow Brothers, William Brooks, John Tudor, W. T. Hill, Albert Andrews, and Frank McAdams.
W. H. McGOWN.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Emery Hubbard co. opened for a week July 23 in A Country Girl, and In Indiana to fair houses.——ITEMS: Dr. Rucker's tent show, 16—indefinite plays nightly to large audiences, presenting Peck's Bad Boy and Ten Nights in a Barroom.—A reproduction of The Drummer Boy of Shiloh will be given by local people in the near future.—The car line extension to Mortimer has been completed and a large pavilion has been erected there in which dances and possibly vaudeville entertainments will be given. A balloon ascension is on the programme for 28.

DELAWARE.—ITEMS: Bids for the remodeling of the City Opera House were opened July 12. The successful firms were M. Armbruster and Sons, Columbus, O., new scenery; C. Jenson, Columbus, frescoing; Foster and Schneider, painting; Pumphrey and Armstrong, heating and lighting; William Fritz, carpentering. Our season will not open before Nov. 1 on account of the repairs.

PIQUA.—MIDWAY PARK (C. C. Sank, manager): Comrades July 19-21 by the Carner Stock co. was satisfactory. Trapped at Last 23-25 drew well considering the inclement weather.——ITEM: Manager Sank and party of Elks attended the Elks' Street Fair and Carnival at Hamilton, O., this week.

YOUNGSTOWN.—ITEM: Kane and Higgins' Minstrels, that started from this city, have disbanded and returned home. The venture was not a paying one.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): Myrkle-Harder co., who are in this city rehearsing, will open Fair week 6-11.

LOGAN.—T. C. Long's U. T. C. under canvas July 18; fair business; co. good.

OREGON.

LA GRANDE.—STEWARD'S OPERA HOUSE (Fred Moore, manager): Ray Crawford Stock co. July 26-28 in Sapho, Faust, and A True Kentuckian.

PENNSYLVANIA.

WILLIAMSPORT.—VALLAMONT PARK (J. A. Brustus, manager): The Vallamont Stock co. July 23-28 produced The Belle of Richmond, by Sidney S. Isler, who was specially engaged to appear in it. It is a strong drama and was well staged and costumed superb. Business S. R. O.——ITEM: The management of the Lycoming Opera House has passed into the hands of L. J. Fisk and C. C. Beeber, well-known citizens of Williamsport. The new managers are busily engaged in renovating the Lycoming, and are making many improvements. Mr. Fisk has been for twenty-eight years the leader of the Stopper and Fisk Orchestra, playing at the Opera House.

LANCASTER.—CONESTOGA PARK THEATRE (A. E. Reist, manager): The John E. Young Opera co. in The Mikado gave very clever performances and pleased large audiences July 23-28. Minnie Jarbeau was a very winsome Yum-Yum, Warwick Gamor was very good as Pooh-Bah, John E. Young as Ko-Ko, and James A. Donnelly as the Mikado proved very effective, and the other characters were admirably taken by Ethel Vincent, Lulu Cosgrove, Minnie Arling, Walter Thompson, and George Romaine. Rip Van Winkle 30-4.——ITEMS: David R. Gundaker, of this city, has joined the chorus of the Young Opera co.—Chris Burger's Orchestra gave a delightful concert at the Armory 22.

CHAMBERSBURG.—ITEMS: William V. Mong, after closing forty-two weeks with Holden Brothers and several weeks in stock at Pertle Springs, Mo., is home preparatory to joining Over the Sea for next season. Preparations are under way for him to star 1901-1902 in David Garrick and On Willow Creek, the latter written for him by Fred L. Powers, who will visit him here for several days.—John Babbie is also here.

READING.—CARSONIA PARK (O. S. Geiger, manager): La Mascotte and Billee Taylor were well produced by the Boston Opera Comique co. to fair house July 23-28.

MILTON.—ITEM: Gus Sun's Minstrels are organizing here. Co. will consist of forty people and two bands.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): Preliminary opening will occur 11 with Primrose and Dockstader's Minstrels. King of the Opium Ring 15.——HOAG'S POND THEATRE: Boom's Minstrels 23-28; fair business.——ITEM: Manager Ogden has returned here from New York.

TENNESSEE.

KNOXVILLE.—CHILHOWEE PARK: Perschl-Beldeni co. continues its successful engagement. Sapho was presented July 16, with Ella Beldeni in the title-role and Thomas MacDonald as Jean Gaussin. My Uncle from Japan, David Garrick, and A Guilty Wife have been included in the repertoire.——ITEM: Charles Aebli, a Knoxville boy, left for Nashville 20, where he will join the Elmore-Fahey-Granger Stock co.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): The Brigands in the hands of the Arnold Opera co., was well received July 19-21. An elaborate and splendidly acted production of Faust 23-25 pleased fine audiences. The singing of Daisy Thorne and Miro Delamotte were the features. Much praise is due Musical Conductor Frank Darling for the careful way the operas are handled. The Princess of Trebizonde 26-28.

NASHVILLE.—ITEM: Sandol Milliken, who will have one of the principal parts in The Gentleman from Texas, is on a visit to Nashville friends. Nashville is Miss Milliken's old home, and her many friends here are much pleased at her success. She is receiving much social attention.

TEXAS.

WACO.—PROVIDENT HEIGHTS AUDITORIUM (Harry S. Lewis, manager): Columbia Stock co. July 16-21 presented A Silent Witness and Lady Audley's Secret to capacity; performances pleasing.——ITEM: H. Guy Woodward closed with Columbia Stock co. 21 and left for Greenville, S. C., to arrange for the opening of his own organization, the Woodward-Warren co. Mrs. Woodward (Bessie Warren) will remain here until the co. is organized. W. V. LYONS.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Gorton's Minstrels, 29. The American Girl Sept. 11, 12 (fair week).——STANLEY OPERA HOUSE (C. A. Stanley, manager): Anderson Theatre co. Sept. 17-22. Pat Maloney's Irish Visitors 27.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): Season will open 7 with San Francisco Minstrels. Edward Harrigan 18.——ITEMS: Charles D. Clark has been spending the Summer here at his home.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Season will open with Edward Harrigan 20. My Friend from India 23. Gorton's Minstrels 30. Daniel R. Ryan co. Sept. 3-8.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): San Francisco Minstrels July 27. Side Tracked 8.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Giffen Stock co. opened for a week July 23 in The Wife; fair business; audience pleased.

WASHINGTON.

TACOMA.—ITEMS: Both houses dark.—J. C. Donnelly will control the Lyceum hereafter.

WEST VIRGINIA.

WHEELING.—PARK CASINO (C. Hirsch, manager): Fay Opera co. July 23-28 opened with Carmen, followed by The Princess of Trebizonde, La Perichole, and Boccaccio; good business.

WISCONSIN.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): North Brothers' Comedians July 9-14 to capacity. A Woman in the Case 7.——ITEM: Winninger Brothers appeared under canvas 20, 21. Owing to rain and delay in arrival of tent, they played in the Opera House 19; packed houses; good performances.

SHEBOYGAN.—LAKE VIEW BEACH THEATRE (Lew Silvers, manager): A Prisoner of War 24 was presented by the Summer Stock co. to one of the largest audiences of the season.——OPERA HOUSE: Richard and Pringle's Georgia Minstrels 6.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): The Convict's Daughter 6. Richards and Pringle's Minstrels 10. A Texas Steer 17. Quo Vadis 21. Whose Baby Are You 30. Two Merry Tramps 31.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Kellar July 21; good business. Boston Lyric Opera co. 1-3.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): Roanoke 15 canceled. Quo Vadis 21. Where is Cobb 23.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Rusco and Holland's Minstrels July 22; full house; performance good.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): A Woman in the Case 3.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): The Woman in Black 10.

CANADA.

NELSON.—OPERA HOUSE (J. F. Annable, manager): Clara Mathes co. in Ingomar, The Legion of Honor, and Brown's in Town July 9-11; fair business; fair performances. Mlle. Trebelli Dolores, assisted by Eugenie Berus 16. Mlle Trebelli captivated the hearts of the large audience from the moment her glorious voice was heard revelling in the beauties of Verdi's gem, "Ah, Fors E Lui," until the final notes of the famous laughing song.——ITEM: The local operatic society, conducted by Herr Steiner, are preparing The Mikado.—The Trebelli Concert co., after spending a few days at Banff, Rocky Mountains, will travel Eastward to Winnipeg, Man.

YARMOUTH.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Ravel's Humpty Dumpty July 19, 20; performance and business good.

(Received too late for Classification.)

CONNECTICUT.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Season will open the middle of August, the attraction, as usual, being the Brothers Byrne in Eight Bells.

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Where Some of the Player Folk Are.—Thespians at Seashore and Mountain Resorts.

VINEYARD HAVEN.

Everything at Vineyard Haven and Cottage City is booming, and every one is happy.

Mr. and Mrs. Albert McGuckin (Lucille Saunders) are making the most of the Summer at Innisfail, the guests of Tom Karl and Dillon M. Dewey.

Mr. and Mrs. Eugene Cowles in immaculate white sweaters are to be seen here every day on their wheels. They have rented a cottage for the Summer.

Louis Casavant has gone to Cape Cod to bring home his new yacht. He has always the best boat on the Lagoon. Mrs. Casavant (Gritta Risley) arrived recently from Chicago. She was rather tired, but a few days in this ozone-charged atmosphere has worked wonders with her.

Tom Karl and Dillon M. Dewey are kept busy making every hour enjoyable for their many guests at "Innisfail." The houses are full to overflowing. This promises to be the best season "Innisfail" has had.

Joseph Phillips, Tom Karl's most promising pupil, has accepted a twenty-six weeks' engagement in vaudeville. He has a fine baritone voice of unusual range and quality.

I returned here last week from a fortnight's trip through Nova Scotia and a visit to my mother, who is summering at Liverpool, N. S. If any of my brother players are looking for a quiet, cool place in which to recuperate, suggest Liverpool. We were wearing overcoats there when the temperature was 102 in New York. The return fare from Boston, now that the cut rate is on, is $9, and board is from $3 to $7 a week. But one must attend the Episcopal church twice every Sunday to be accepted in the smart set.

CLARENCE H. GELDART.

GLEN COVE.

At the invitation of Charles T. Vincent, a coaching trip was thoroughly enjoyed last week by a party which included Mr. and Mrs. Wallace Munro, Eugene Ferguson, of Washington, and Mr. and Mrs. George Pauncefort. Leaving "Vincent Villa," Glen Cove, a visit was made to the many neighboring points of interest, that include "Cedermere," the home of William Cullen Bryant at Roslyn, and the old paper mill at the head of Hempstead Harbor, one of the most picturesque ruins on Long Island. In Washington's "Diary of a Trip Through Long Island" he speaks at length of the mill, an infant industry at that time, and urges the people of New York to save and send their old rags to be made into paper. Washington made a sheet of that precious commodity while in the old mill, and remained over night at a house in the vicinity, now in the possession of Dr. Bogart, where many relics of our first President are still shown. Returning to "Harborside," the party boarded the yacht *Zenda*, where supper was served. A sail across the Sound followed.

MOUNT CLEMENS.

The arrivals during the past week were M. J. Sullivan, De Witt Cooke, G. H. Shields.

Pawnee Bill gave two performances, 26, to big business.

An amateur entertainment was given by the guests of the Park House on Saturday evening last. A pleasing vaudeville show was offered, the feature of the evening being a sketch by Michael Morton, entitled Taming a Husband, presented by Dolly Chase and Bert Eppstein. The receipts were fifty dollars, which were donated to the Actors' Home. The entertainment was under the direction of A. E. Musgrove.

The local Elks, comprising over forty, although no lodge exists here, entertained Detroit Loge, No. 34, on Thursday evening last. The visiting lodge came in a special train, 200 strong, accompanied by a band, and a strong vaudeville show was given in their honor. Three hundred Elks sat down to the banquet which followed.

Fred Hallen and Mollie Fuller were obliged to cancel their date at Wonderland, Detroit, this week on account of the illness of Mr. Hallen. Manager Moore kindly changed their date to Aug. 13-18. Mr. Hallen was ill for a week, but has now happily regained perfect health.

W. E. HORTON.

ST. JAMES.

The majority of the actors' colony at St. James, L. I., went to Huntington to witness Rhoda's Circus on Wednesday.

Anna Boyd had a narrow escape from drowning while bathing. The timely assistance of George A. Adams enabled Miss Boyd to reach a place of safety.

The *Pun* has been late in going to press this week. Cause: absence of the foreman, one Bert Leslie.

The pool tournament contines at Collier's. Harry Gordon won the first series and W. G. Smyth the second.

The St. James Base Ball team beat the King's Park team 14 to 8, and also played eleven innings with the Ronkonkomas. Score, 9 to 9.

Mr. and Mrs. Jerome Sykes have gone to Elmhurst.

Skipper M. L. Heckert will leave shortly for Boston, to rehearse The Man from Mexico at the Castle Square.

HERE AND THERE.

Mr. and Mrs. George Conway are summering at Atlantic City.

Mr. and Mrs. S. W. Falconer (Lulu Farrance) are at Pleasure Bay, N. J.

B. S. Stafford has spent the Summer at Shamokin, Pa.

Judge Gustam has closed his Summer season at Livingston Manor, N. Y., and will camp for the next two weeks at Lake Chanley, N. Y. Next season Mr. Gustam will have a Summer stock company at Liberty, N. Y.

Mr. and Mrs. Joseph Le Brandt (Gertrude Norris) are summering at Dumont, N. J.

Agnes Ardeck is spending the Summer months with her husband, C. Herbert Kerr, on a Nebraska ranch. Miss Ardeck will come to New York the latter part of August to begin rehearsals with Through the Breakers, in which she will be featured.

Barnetta Mueller is visiting friends at Mobile, Ala.

William Daly is visiting his parents at Mobile, Ala.

Isaac B. Rich and Ben Stubbs are rusticating at Orrington, Me.

E. D. Stair is at Crescent Beach, Mass., the guest of Ward and Vokes.

The Summer colony at Larchmont, N. Y., most of them members of the Larchmont Yacht Club, enacted three new little one-act plays by Clay M. Greene at the clubhouse July 27. In the casts were William Courtleigh, Myron Calice, F. Newton Lindo, Guy Standing, Joseph Grismer, Morgan Coman, John G. Saville, Joseph Humphreys, Charles Bowser, Augustin Monroe, and Marmaduke Tilden.

John F. Webber is spending a few weeks at his home, Leeds, Mass.

Seth Cabell Halsey, who has been summering in Marion, Ind., is now visiting relatives at Washington, D. C., and Lynchburg, Va. He will return to New York in August.

Nina Paul has been spending the Summer months with her sister-in-law near Dixon, Ill.

Ethel Winthrop is spending the Summer at Sea Cliff, L. I., and has been giving a series of Kipling recitations at the entertainments of the Sea Cliff Yacht Club.

Edmund Elton is spending the Summer at Southport, Me.

Mr. and Mrs. Herbert Labadie (Mary Van Tromp) have been for the past three weeks trout fishing on the Little Manistee River. They will spend the rest of their vacation in and about Detroit.

Charles Arthur is at his home near Hastings-on-Hudson, N. Y.

Hattie Schell is canoeing on the Concord and Merrimac rivers, stopping at all points of interest and making her headquarters at Billerica, Mass. The coming season Miss Schell will be leading woman with Blue Jeans.

Ross Snow and William Sellery are fishing at Sebago Lake, Me.

Helaine Hadley has gone on a visit to relatives in Albany, N. Y.

Charles P. Rice is at his Summer home, Shell Beach, near New Haven.

Mr. and Mrs. Howard M. Githens and Master Norman Githens are making a short visit among the hills of Chester County, Pa. Mr. Githens has just completed a "coon" lullaby entitled "Sleep, Ma Pickaninnies, Sleep."

W. F. Canfield has returned to Detroit after a fortnight's visit to the Mackinaw Islands.

Lillian Eloine and Elsie Vivian Pratt, of Brooklyn, are spending their Summer vacation at the home of their uncle in Bernardsville, N. J.

Lincoln A. Wagenhals, of Wagenhals and Kemper, will leave for Lake George, N. Y., on Thursday for a two weeks' stay.

Agnes Findlay and her two daughters are spending a few weeks at Block Island.

Damon Lyon is spending a few weeks at Holly Beach, N. J.

Mr. and Mrs. Augustus Pitou and their daughters, R. M. Field, and Mrs. Augusta Foster are at the Poland Spring House, South Poland, Maine.

CUES.

Lizzie Vigoreux, who is to star next season in The Strangler's Daughter, is booked for her entire season in the Northwest and Canada. She will be supported by the well-known actor, Edmund Collier, and a capable company of players.

Maude Winter's social success in London was crowned last week by her appearance as a guest at Marlborough House and the attentions that were paid to her there by the Princess of Wales. Miss Winter is now in Paris visiting the exposition. She will return to America in the last week of August, and after a rest of a month at Peak's Island, Me, will reopen with Zaza early in October.

Collier Kemper, of Wagenhals and Kemper, who was abroad on a business trip, returned to this city last week.

VAUDEVILLE PERFORMERS' DATES.

(*Continued from page 19.*)

Diana—Grand Central Roof, N. Y., July 30-4.
Dougherty, Hughey—Palace, N. Y., July 30-4.
Dupree, Minnie—Proctor's 23d St., N. Y., July 30-4.
Dale, Violet—Farm Theatre, Toledo, July 30-4.
Davis, Jessie Bartlett—Masonic Roof, Chicago, July 30-4.
Duffy, Sawtelle and Duffy—Masonic Roof, Chicago, July 30-4.
Darby, Joe—Sans Souci Pk., Chicago, July 30-4.
Dale, Musical—Forest Pk. Highlands, St. Louis, July 30-4.
Dalys, The—Sewell's Pavilion, Cape May, July 30-4.
Donachi, Ormanda—Forest Casino, Rocky Point, Prov., R. I., July 30-4.
Del Leon Sisters—Forest Casino, Rocky Point, Prov., R. I., July 30-4.
Davis, Geo. C.—Keith's, Phila., July 30-4.
Delmore and Lee—Palm Garden, Washn., D. C., July 30-4.
Dooling, James—Point of Pines, Boston, July 30-4.
Drew, Sidney, Mr. and Mrs.—Keith's, Boston, July 30-4.
Dunn and Jerome—Keith's, Boston, July 30-4.
Donahue and Nichols—Orpheum, Los Angeles, Cal., July 29-11.
Dewar, T. Nelson—Casino, Aix-les-Bains, France, July 1-30.
Darrow, Mr. and Mrs. Stuart—Celoron Pk., Jamestown, N. Y., July 30-4.
Davis, Belle—Shea's, Buffalo, July 30-4.
ELINORE SISTERS—Haltnorth's, Cleveland, July 30-4.
Ely and Harvey—Proctor's 23d St., N. Y., July 30-4.
Earle and Shepherd—Palace, N. Y., July 30-4.
Esmonde, Mr. and Mrs. Edward—Farm Theatre, Toledo, July 30-4.
Eldridge, Press—Masonic Roof, Chicago, July 30-4.
Eckert and Berg—Chicago O. H., July 30-4.
Emerson and Omega—Keith's, Phila., July 30-4.
Everhart—N. Y. Roof, July 30-4.
Escamalios, The—N. Y. Roof, July 30-4.
Fields and Ward—Cabin John Bridge, Washn., D. C., July 30-4.
Fisher, Perkins D., Mr. and Mrs.—Chicago O. H., July 30-4.
Furber and Davis—Proctor's Fifth Ave., N. Y., July 30-4.
French, Henri—Keith's, N. Y., July 30-4.
Falke and Semon—Keith's, N. Y., July 30-4.
Fogarty and Lavigne—Chicago O. H., July 30-4.
Farrell-Taylor Trio—Palm Garden, Washn., D. C., July 30-4.
Folardos—Glen Echo Pk., Washn., D. C., July 30-4.
Fialkowsky—Electric Pk., Baltimore, July 30-4.
Fullerton, Perry—Shea's, Buffalo, July 30-4.
Francis, Corinne—Point of Pines, Boston, July 30-4.
Fords, The—Keith's, Boston, July 30-4.
Four Emperors of Music—N. Y. Roof, July 30-4.
Falk, Elenore—Victoria Roof, N. Y., July 30-4.
Girard, Gilbert—Proctor's 23d St., N. Y., July 30-4.
Gardner and Maddern—Shea's, Buffalo, July 30-4.
Garrisons, The—England—indefinite.
Genaro and Bailey—Pastor's, N. Y., July 30-4.
Gordon, Belle—Pastor's, N. Y., July 30-4.
Grace, La Petite—Westover Pk., Lynchburg, Va., July 30-4.
Gassman, Josephine—Chicago O. H., July 30-4.
Gilbert, John D.—Chicago O. H., July 30-4.
Grady, Thos. J.—Sewell's Pavilion, Cape May, July 30-4.
Goldsmith Sisters—Glen Echo Pk., Washn., D. C., July 30-4.
Gallagher and Barrett—Keith's, Boston, July 30-4.
Garrisons, The—Belfast, Ireland, 6-11, Manchester, England, 13-25.
Gilroys, The—Keith's, N. Y., July 30-4.
Hegeman, Schroeder, and James—Keith's, Phila., July 30-4.
Hyatt Sisters—Chicago O. H., July 30-4.
Howe, Wall and Walters—Sans Souci Pk., Chicago, July 30-4.
Higgins Bros.—Forest Casino, Rocky Point, Prov., R. I., July 30-4.
Herbert and Herbert—Forest Casino, Rocky Point, Prov., R. I., July 30-4.
Hawaiian Queens—Palm Garden, Washn., D. C., July 30-4.
Harrington, Joe—Point of Pines, Boston, July 30-4.
Hogan, Ernest—N. Y. Roof, July 30-4.
Halloway Trio—Victoria Roof, N. Y., July 30-4.
Hayes and Healy—Victoria Roof, N. Y., July 30-4.
Haynes, Gertrude—Buckroe Beach, Va., July 30-4.
Hyams and Keppler—Keith's, N. Y., July 30-4.
Heindl, Alex—Keith's, N. Y., July 30-4.
Hartz, Prof.—Keith's, N. Y., July 30-4.
Huntington, Grace, and Co.—Proctor's Fifth Ave., N. Y., July 30-4.
Hodgkins and Leith—Proctor's Fifth Ave., N. Y., July 30-4.
International Comedy Four—Palace, London, England, July 9—indefinite.
Jennings and Alto—Proctor's, 23d St., N. Y., July 30-4.
Johnsons, Four—Forest Pk. Highlands, St. Louis, July 30-4.
Johnstons, Musical—Shea's, Buffalo, July 30-4.
Jacklin and Ingram—Kingston, N. Y., July 30-5.
Johnson and Dean—N. Y. Roof, July 30-4.
Johnstone Bros.—Victoria Roof, N. Y., July 30-4.
Johnson, Riano and Bentley—Proctor's, 23d St., N. Y., July 30-4.
Keaton, Mr. and Mrs. Joe—Glen Park, Elmira, N. Y., July 30-4.
Kelly and Ashby—Proctor's Fifth Ave., N. Y., July 30-4.
Kumins, The—Pastor's, N. Y., July 30-4.
King and Gray—Chicago O. H., July 30-4.
Kolb and Dill—Hopkins', Chicago, July 30-4.
Kendall, Ezra—N. Y. Roof, July 30-4.
Kennedy and Quinn—No. Adams, Mass., July 30-4.
Lafayette—Keith's, N. Y., July 30-4.
La Toska—Proctor's Fifth Ave., N. Y., July 30-4.
Little and Pritzkow—Pastor's, N. Y., July 30-4.
Litchfield, Mr. and Mrs. Nell—Saulsbury Beach, Mass., July 30-4.
Lewis, Baby—Chicago O. H., July 30-4.
Lawrence Sisters—Forest Pk. Highlands, St. Louis, July 30-4.
Love and Dorret—Sewell's Pavilion, Cape May, July 30-4.
Lavonia, Joe—Manion Pk., St. Louis, July 30-4.
Lockhart, Sam—Keith's, Phila., July 30-4.
La Page Sisters—Keith's, Phila., July 30-4.
Lowell and Lowell—Lion Palace, N. Y., July 30-4.
La Velles, The—Grand Central Roof, N. Y., July 30-4.
La Belle Rita—N. Y. Roof, July 30-4.
Les Charmeuse—N. Y. Roof, July 30-4.
Lamb, Bessie, and Co.—Victoria Roof, N. Y., July 30-4.
Mudge and Morton—Pastor's, N. Y., July 30-4.
MacFayden and Royal—Proctor's, 23d St., N. Y., July 30-4.
Mowatt Trio—Masonic Roof, N. Y., July 30-4.
McAvoys, The—Keith's, Boston, July 30-4.
Macks, Musical—Chutes Pk., Chicago, July 30-4.
Morris and Daly—Chutes Pk., Chicago, July 30-4.
Magee and Crimmins—Sewell's Pavilion, Cape May, July 30-4.
Maselle, Marie—Manion Pk., St. Louis, July 30-4.
Meader, Marie—Forest Casino, Rocky Point, Providence, R. I., July 30-4.
Marsden, Adelaide—Forest Casino, Rocky Point, Providence, R. I., July 30-4.
McIntosh, Hattie—Forest Casino, Rocky Point, Providence, R. I., July 30-4.
Merrills, The—Keith's, Phila., July 30-4.
Murilla, Edith—Keith's, Phila., July 30-4.
Magiukys, The—Electric Pk., Baltimore, July 30-4.
Mortons, The—Shea's, Buffalo, July 30-4.
Midgley and Carlisle—Shea's, Buffalo, July 30-4.
Mason, Wm.—Point of Pines, Boston, July 30-4.
Miller, Luella—Point of Pines, Boston, July 30-4.
Mumford, J. M.—Point of Pines, Boston, July 30-4.
Murray-Fowler and Co.—Revere Beach, Crescent Garden, Boston, July 30-4.
Mitchell, Kitty—Keith's, Boston, July 30-4.
Montague and West—Grand Central Roof, N. Y., July 30-4.
Morris, Prof.—Victoria Roof, N. Y., July 30-4.
Morrell and Evans—Proctor's, Fifth Ave., N. Y., July 30-4.
Manjonita and Eugene—Proctor's Fifth Ave., N. Y., July 30-4.
Marzella, Mlle.—Proctor's, 23d St., N. Y., July 30-4.
Nelita, Ruth—Forest Pk., Highlands, St. Louis, July 30-4.
Nosses, The—Proctor's Fifth Ave., N. Y., July 30-4.
Newell, Chiquilla and Dunufrio—Proctor's, 23d St., N. Y., July 30-4.
Niagara, Ernest—Keith's, Phila., July 30-4.
NIBLO, FRED—Palace Theatre, London, Eng.—Indefinite.
Nicholson, Paul F., Jr.—Glen Echo Pk., Washn., July 30-4.
Nobles, Milton and Dolly—Olentangy Pk., Columbus, O., July 30-4.
O'NEIL, ADELE PURVIS—Hopkins', Chicago, July 30-4.
O'Neill, Nellie and Co.—N. Y. Roof, July 30-4.
Papinta—Forest Pk. Highlands, St. Louis, July 30-4.
Pasmala Trio—Crescent Garden, Revere Beach, Boston, July 30-4.
Polk and Treska—Palace, N. Y., July 30-4.
Perry, Flo—Proctor's, 23d St., N. Y., July 30-4.
Rooneys, The—Pastor's, N. Y., July 30-4.
Rossley and Rosstelle—Pastor's, N. Y., July 30-4.
Raynor, Anna—Park, Hamilton, Ont., July 30-4.
Rees Trio—Chicago O. H., July 30-4.
Ryan and Ryan—Chicago O. H., July 30-4.
Russell, Leah—Sunnyside Pk., Chicago, July 30-4.
Remingtons, Three—Manion Pk., St. Louis, July 30-4.
Roberts, The—Manion Pk., St. Louis, July 30-4.
Roberts, Fred—Glen Echo Pk., Washn., D. C., July 30-4.
Randallas, The—Shea's, Buffalo, July 30-4.
Rooney and Harding—Grand Central Roof, N. Y., July 30-4.
Rossow Midgets—Victoria Roof, N. Y., July 30-4.
Rice and Elmer—Victoria Roof, N. Y., July 30-4.
Russell, Ida—Westover Pk., Lynchburg, Va., July 30-4.
Rose, Julian—Shea's, Buffalo, July 30-4.
Royce, Ray L.—Keith's, N. Y., July 30-4.
Retter, Max—Keith's, N. Y., July 30-4.
Rice and Harvey—Palace, N. Y., July 30-4.
Swor and Devoe—Proctor's 23d St., N. Y., July 30-4.
Seeker, Wilkes and Seeker—Farm Theatre, Toledo, July 30-4.
Stover—Masonic Roof, Chicago, June 30-4.
Sennetta, Six—Chicago O. H., July 30-4.
Stanton and Modena—Suburban Pk., St. Louis, July 30-4.
Sunderland and Foods—Forest Casino, Rocky Point, Providence, R. I., July 30-4.
Southard, Annie Elliott—Forest Casino, Rocky Point, Providence, R. I., July 30-4.
Stuart—Palm Garden, Washn, D. C., July 30-4.
Shamrocks, Three—Crescent Garden, Revere Beach, Boston, July 30-4.
Swift and Huber—Keith's, Boston, July 30-4.
Six and Gedney—Palace, N. Y., July 30-4.
Swan and O'Day—Park, Athol, Mass., July 30-4.
Sinnott, Florence—Pottstown Pk., Pottstown, Pa.—Indefinite.
Snyder and Buckley—Nottingham, Eng., July 23-28, Hallway, London, 30-5.
SIMPSON, CHERIDAH—Hopkins', Chicago, July 29-4.
Sweatman, Willis P.—Suburban Pk., St. Louis, July 23-4.
Trojs—Forest Pk. Highlands, St. Louis, July 30-4.
Taylor, Julia V.—Forest Casino, Rocky Point, Providence, R. I., July 30-4.
Trovollo—Keith's, Phila., July 30-4.
Turner's Pickaninnies—Electric Pk., Baltimore, July 30-4.
Taylor, Bessie—Crescent Garden, Revere Beach, Boston, July 30-4.
Tenley and Simonds—Grand Central Roof, N. Y., July 30-4.
Thurston, Howard—Palace, N. Y., July 30-4.
Unger, Max—Proctor's Fifth Ave., N. Y., July 30-4.
Van Aukens, The—Masonic Roof, Chicago, July 30-4.
Vincent, Querita—Suburban Pk., St. Louis, July 30-4.
Wilson Family—Sans Souci Pk., Chicago, July 30-4.
West, John—Sunnyside Pk., Chicago, July 30-4.
Wilson and Wilson—Sunnyside Pk., Chicago, July 30-4.
Welcher, Mr. and Mrs. Lynn—Chutes Pk., Chicago, July 30-4.
Wagner, Clara—Chutes Pk., Chicago, July 30-4.
Williams, Johnny—Forest Pk. Highlands, St. Louis, July 30-4.
Whitely and Ball—Forest Pk. Casino, Rocky Point, Providence, R. I., July 30-4.
Williams and Aleene—Forest Park Casino, Rocky Point, Providence, R. I., July 30-4.
Westons, Four Sisters—Grand Central Roof, N. Y., July 30-4.
Willis, Nat M.—N. Y. Roof, July 30-4.
Williams and Walker—Palace, N. Y., July 30-4.
Williams and Adams—Palace, N. Y., July 30-4.
Wilson, Lizzie N.—Galion, O., July 30-4.
WILDER, MARSHALL P.—N. Y., July 9—indefinite.
Whitman, Frank—Rorick's Pk., Elmira, N. Y., July 30-4.
Young, Ollie, and Bro.—Victoria Roof, N. Y., July 30-4.
Zebb and Zarrow—Keith's, Boston, July 30-4.
Zeno, Carl and Zeno—Keith's, Phila., July 30-4.
Zrenyis, The—Keith's, Phila., July 30-4.

MATTERS OF FACT.

E. A. Schiller has some open time for the Cummings Stock company in repertoire, which he is booking. He may be addressed at the Knickerbocker Building.

Arthur Mackley, having closed his seventh season with the Hopkins Stock, is summering at his home at South Haven, Mich.

The Rashland and Leslie Theatre company will open their season on Sept. 6, playing three night stands. They will have new scenery and effects for their new plays and for Miss Leslie's new copyright dance, "The Storm Elf."

Hal King has ordered from Ketcham and Co., frame makers, of this city, for A Rag Time Reception, the largest, handsomest and most expensive photograph frame ever carried on the road.

Swartz and Bentz's A Terrible Kid will open its season at North Manchester, Ind., Nov. 12. The play is by Bernard Kling. E. W. Swartz is manager and treasurer, and E. D. Bentz, secretary.

The McVicker Theatre company is playing an eight weeks' engagement at the Park Theatre, Exposition, Pa. At the matinee July 25, the comedy For a Million was seen by the largest crowd that ever visited the theatre.

Edward F. Evans has sold his interest in Uncle Joshua to his partner, Mr. Chatham, and has signed with Sun Brothers as advance agent. Mr. Evans is resting at Woodstown, N. J., at present.

Roster of J. C. Lewis' 81 Plunkard company: J. C. Lewis, Bob Mack, W. H. Snyder, Jack Sawyer, W. F. McGillis, William Milligan, Harry Wible, Nettie De Coursey, Marie Barrett, Grace Whitney, Cleil Cassity, H. Hoelzer, F. C. Carter, Ed Zimmerman, Charlie Lang, Joseph Hoffman, Walt. G. Walling, Frank Hitchcock, Henry Bonham, Frank Watson, W. Clyde. The season is booked solid.

On the Suwanee River will open its season Aug. 20. Rehearsals begin at Detroit about Aug. 10.

The Aubrey Stock company (Southern) will begin its season at Dallas, Tex., Sept. 3. The repertoire will include We 'Uns of Tennessee, The Red, White and Blue, The Land of the Living, The Police Inspector, Lost in New York, The Great Brooklyn Handicap, A Daughter's Sacrifice (a new play), A Strange Marriage, Carmen, A Prince of Russia, Sapho, and All for the Love of a Woman, a new play by Hal Reid. Lillian Raper will again be featured, making her third season under the Mittenthal Brothers' management. Victor Morley will continue as comedian and stage-director.

The Third Avenue Theatre, Seattle, Wash., is now booked in conjunction with the Stair-Havlin circuit.

For the Ethel Dyffryn company, Stanton Willard, Virginia Goodwin, Lee J. Lunn, Billy Daley, Leroy Snyder, Frank McDonald, George A. Summers, Fred De Bondy, Master Tommy Dyffryn, Millie Desmonda, Bessie Evans, and Emma Dyffryn, Eos Dyffryn, at present business-manager at Revere Beach, Mass., will direct the tour. Rehearsals begin Aug. 28. Season will open at Lansford, Pa., Sept. 3.

The Klimt-Hearn company opened the new Bijou Theatre, Chicago, July 22 to very large business. The roster of the company is George Klimt, Alma Hearn, Josephine Fox, Mrs. Ed Kimball, Vera Hamilton, Eva Lewis, Baby Lewis, William Marble, Fred W. Tillish, Frank Weed, Ed Kimball, George Pritchard, stage-manager; Fred Walton, manager; William Lewis, stage carpenter, George Tyler, property man; M. Gasola, advance representative; Charles de Soria, electrician.

Leona Linstead is receiving cordial praise for her artistic work with the New York Ideals.

Roster of the Backman Comedy company: John T. Backman, proprietor and manager; Will Z. Smith, assistant manager; Harry E. McKee, Richard Marsden, A. R. Jennings, Margaret Nelson, F. G. Long, Nellie Long, Jessie Pringle, Mrs. Pouncley, Van C. Barrett, Caddie Barrett, Paul Hudson, Marie Blair, Little Hazel, Bessie Barrett, Little Irene, J. B. Schools, advance; Mike Irwin, carpenter and electrician; John F. Libby, property man. Repertoire: The Land of the Living, The Police Inspector, Maine and Georgia, The Senator's Daughter, One of the Finest, and Beyond Pardon, opening on Aug. 6 at Fremont, Neb.

Alma Chester has secured Little Lord Fauntleroy for next season, and will feature Little Joey in the name part. She has also secured Frank Harvey's melodrama, Bought, and has engaged J. H. Shepard to rewrite it, enlarging the cast and arranging it for a scenic production.

William H. West's Big Minstrels opened their season at Asbury Park, N. J., on July 27 to standing room only. The performance was enthusiastically received.

Reaping the Whirlwind will be presented in New York on Sept. 17 at the Star Theatre.

John M. Cooke and William P. Cullen, who direct the forthcoming tour of Reaping the Whirlwind, are arranging for the presentation in January of an elaborate scenic production intended for a run in either New York or Boston.

Elizabeth Leslie, who is spending the Summer at Bath Beach, L. I., is disengaged for leading comedy business next season.

Albert J. Eaves has again assumed control of the business of the Eaves Costume Company, at 63 East Twelfth Street, and will be found daily at the establishment from 10 a.m. to 4 p.m. He will be assisted by his son, Colin Eaves.

Elvin Crox, who is filling an engagement at the Athletic Park, New Orleans, is open to offers for next season.

Fisk and Becher are the new managers of the Lycoming Opera House, Williamsport, Pa., and an era of good business is promised by these hustling business men who have the confidence of the community. They are now booking first-class attractions for next season.

Owing to the closing of Koster and Bials to make needed alterations, the famous Koster and Bial orchestra, conducted by W. J. Rostetter, is open to accept engagements. The orchestra is comprised of twenty-five men.

Estha Williams will accept special engagements for leading business or leading character roles.

After Aug. 1 that clever comedian and delineator of character roles, W. J. Ferguson, can be secured for first-class productions. His home address is 234 Avenue A, Bayonne, N. J.

J. C. Fish has fair week, Aug. 21, open at the Mahoning Street Opera House, Punxsutawney, Pa. Saturday is also a good day for amusements at this place.

John Arthur Fraser gives notice that he is the sole owner of the play, A Noble Outcast, and that the validity of his copyright has been upheld by the courts. He will prosecute all unauthorized presentations.

A full set of scenery and a drop-curtain are offered for sale at a reasonable figure by E. M. Alexander, Mexico, Mo.

Edward Trautman is disengaged as musical director. His address is 630 Catherine Street, Syracuse, N. Y.

E. A. Schiller has contracted with Mittenthall Brothers for We 'Uns of Tennessee and A Daughter's Sacrifice, which will be added to the already extensive repertoire to be played by the Schiller Stock company.

CUMMINGS STOCK IN REPERTOIRE.

The Cummings Stock company, which has had a series of remarkable successes for five years in several of the larger cities, will go into traveling repertoire next season with several big productions of New York successes and a first-class company. The company will continue under direction of Robert Cummings. A few weeks are still open.

MABEL FULLER.

Mabel Fuller is pictured above in the character of Esther Sprouts, the lisping girl of The Three Rosebuds, a role in which she made a hit. Miss Fuller first came before the public as a member of Ward and Vokes' company, and quickly stepped into public favor. She then played the Spanish girl in the Philadelphia production of 1999, and followed that with a successful impersonation of Absinthea in Kismet. During the past three seasons Miss Fuller has been a member of Joseph Hart's company and has constantly added to her success and her popularity with audiences. Miss Fuller has not yet determined upon her work for next season.

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I have eight to ten weeks' open time for this company, commencing August 27th, owing to my new theatre not being ready before November 1st. Managers of first class houses desiring a strictly high class stock company for one or more weeks address as below. Will rent or share.

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HELLO BILL, in spite of the many predictions of failure I am duplicating my New Orleans success in Montreal. O such a business gives some of the know alls quite a dizziness. You all said it could not be done, but Baldwin did it. Address all communications to

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NOTICE.

I hereby give notice that the Copartnership that heretofore existed between DAN'L R. RYAN and myself has been dissolved and that all contracts made by me on behalf of the DAN'L R. RYAN CO. will be fulfilled by Mr. D. R. Ryan, who has assumed all responsibilities. The only attraction I am interested in is

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WANTED.

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Little Lord Fauntleroy drew two large audiences at the Grand Theater yesterday. Little Mignon, who played the title role, is a charming child actress; she acted the part with a naturalness seldom seen on the stage; all the piquant simplicity, humor and pathos of the part were fully portrayed by her, and to these she added a pretty face, petite figure and graceful action. Mignon filled the part better than it has been done since the days of Rita Haslie.—*Nashville (Tenn.) Banner.*

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A HOMESPUN HEART: Chicago, Ill., Aug. 5-18, Louisville, Ky., 20-25.
A RAG TIME RECEPTION (Hal Reid, mgr.): Rome, N. Y., Aug. 30, Ithaca 31.
A ROMANCE OF COON HOLLOW (J. E. Callahan, mgr.): Baltimore, Md., Aug. 1-18, New York city 20-Sept. 2.
A TURKISH BATH: Rhinelander, Wis., July 30-Aug. 2.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 2—indefinite.
ALTMAN DRAMATIC: Atlantic, Mich., July 30-Aug. 1.
ARNOLD STOCK (J. F. Arnold, mgr.): Parkersburg, W. Va., June 4—indefinite.
AUBREY DRAMATIC STOCK: Mittenthal Brothers, mgrs.): Chicago, Ill., May 13—indefinite.
BACKMAN COMIC OPERA: Grand Island, Neb., Aug. 6-11.
BALDWIN-MELVILLE STOCK (Walter S. Baldwin, mgr.): Montreal, Can., May 28—indefinite.
BELLOWS STOCK: Denver, Col., June 4—indefinite.
CARNER STOCK (Harry T. Webb, mgr.): Piqua, O., June 11-Sept. 1.
CHAPMAN-WARREN (Earl P. Adams): Columbus, Ga., July 23—indefinite.
COLUMBIA STOCK (Ed. C. Stewart, mgr.): Sioux City, Ia., June 11—indefinite.
CRITERION STOCK (S. H. Maguire, mgr.): Buffalo, N. Y., May 21—indefinite.
DUNNE AND RYLEY ALL STAR: San Francisco, Cal., June 11—indefinite.
EWING-TAYLOR: Keokuk, Ia., June 25—indefinite.
FANE-FARRELL STOCK: Mason City, Ia., July 30-Aug. 4, Algona City 6-11, Chillicothe, Mo., 13-18, Mobile 20—indefinite.
FRAWLEY STOCK: San Francisco, Cal., July 2-Sept. 24.
GORMAND AND FORD STOCK: Sherbrooke, Can., July 30-Aug. 4.
HALL, DON C.: Wilber, Neb., July 30, 31, Nebraska City Aug. 1-4.
HARRIGAN, EDWARD (Jas. H. Alliger, mgr.): Catskill, N. Y., Aug. 8, Mechanicsville 9, Saratoga 10, 11, Schenectady 13, Canton 14, Malone 15, Saranac Lake 16, Plattsburg 17, St. Albans, Vt., 18, Burlington 20, Montpelier 21.
HILLMAN, MAUDE: Saranac Lake, July 30-Aug. 4.
HUMPTY DUMPTY (Jas. B. Dixon): Columbus, O., Sept. 3.
KEMBLE COMEDY: Van Buren, Ark., July 30-Aug. 4.
KENNEDY-GREENHILL: Peoria, Ill., July 30-Aug. 4.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Niagara Falls, N. Y., June 11—indefinite.
KLAW-SCOVILLE (Nep Scoville, mgr.): Oswego, N. Y., July 30-Aug. 11.
LINDLEY, HARRY: North Bay, Can., June 23—indefinite.
LYCEUM THEATRE STOCK: Rochester, N. Y., May 28—indefinite.
LYON COMEDY: Wausau, Ky., July 30-Aug. 4, Owenton 6-11.
LYONS, LILLIAN: Crystal, Mich., July 1—indefinite.
MACK-FENTON STOCK (Wilbur Mack, mgr.): Akron, O., June 11-Sept. 3.
MACOY COMEDY (Dick R. Sutton, mgr.): Rossland, B. C., July 30, 31, Cle Elum Aug. 2, Carbonado 3, 4, Kent 5, Puyallup 6, 7.
McVICKER THEATRE: Exposition Park, Pa., June 25—indefinite.
MATHES, CLARA, CO.: Revelstroke, B. C., July 30, 31, Kamloops Aug. 1-6.
MAXWELL STOCK (A. A. Mudge, mgr.): Owen Sound, Ont., July 23-Sept. 1.
MILLER, HENRY: San Francisco, Cal., June 25—indefinite.
MORRISON COMEDY (Morrison and Powers, mgrs.): Oldtown, Me., July 30-Aug. 4, Ellsworth 6-11, Bar Harbor 13-18.
NEILL, JAMES: Los Angeles, Cal., July 29-Sept. 8.
PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Springfield, Mass., Aug. 6-18, Poughkeepsie, N. Y., 20-25.
PERUCHI-BELDINI: Knoxville, Tenn., May 21-Aug. 10.
PIERSON STOCK: Atlanta, Ga., June 25—indefinite.
PIKE THEATRE: St. Paul and Minneapolis, Minn.—indefinite.
ROBER, KATHERINE: Providence, R. I., June 4—Aug. 4.
ROBSON THEATRE: Columbus, Ga., June 4—indefinite.
SALISBURY STOCK (Sherman Brown, mgr.): Milwaukee, Wis., May 21—indefinite.
THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis.—indefinite.
THE DAIRY FARM (J. H. Wallick, mgr.): Chicago, Ill., May 13—indefinite.
THE GAME KEEPER (Rowland and Clifford, mgrs.): Chicago, Ill., Aug. 19-25.
THE TIDE OF LIFE (E. N. McDowell, mgr.): New York city, Aug. 4-Sept. 1.
THE WOMAN IN BLACK (Jack Hoeffler, mgr.): Chicago, Ill., Aug. 5-26.
THROPP, CLARA (Homer B. Day, mgr.): Oshkosh, Wis., July 30-Aug. 5.
UNCLE TOM'S CABIN (Stetson's): Cambridge, N. Y., July 31, Rutland, Vt., Aug. 1, Wallingford 2, Manchester 3.
UNCLE TOM'S CABIN (J. P. Harris'): Barton, Md., July 31, Piedmont, Aug. 1, Westernport 2.
UNCLE JOSH SPRUCEBY (Eastern): Chicago, Ill., July 29-Aug. 11.
VALENTINE STOCK: St. Paul, Minn., June 11—indefinite.
WARD AND VOKES: Toronto, Can., Aug. 27-Sept. 1.
WARNER COMEDY (Ben R. Warner, mgr.): McGregor, Ia., July 16—indefinite.

OPERA AND EXTRAVAGANZA.

ARNOLD OPERA: Memphis, Tenn., June 25—indefinite.
BOSTON LYRIC OPERA: West Superior, Wis., Aug. 1.
CANTORE OPERA: Meriden, Conn., July 30-Aug. 4.
CHESTER PARK OPERA (A. R. Gosling, mgr.): Winton Place, O., June 24—indefinite.
MIDLAND BEACH OPERA (Brockmeyer and Kingsley, mgrs.): Midland Beach, S. I.—indefinite.
MONTEGRIFFO AND ALLEN OPERA: Bergen Beach, N. Y., July 30.
OLYMPIA OPERA: New Orleans, La., April 23—indefinite.
ROBINSON OPERA (Frank V. French, mgr.): Halifax, N. S., Aug. 6-Sept. 1.
SPENCER OPERA: St. Louis, Mo., June 3—indefinite.
THE CADET GIRL: New York city, July 25—indefinite.
THE GEISHA: Manhattan Beach, N. Y., July 23-Aug. 4.
THE ROUNDERS (George W. Lederer, mgr.): New York city June 25—indefinite.
WILBUR OPERA: Providence, R. I., June 4-Aug. 25.
YOUNG, JOHN E., OPERA: Lancaster, Pa., June 11-Sept. 1.

VARIETY.

ADAMS', JAS. R., HUMPTY DUMPTY CO.: Asbury Park, N. J., June 30-Sept. 10.
ADAMS, JAS. R., PANTOMIME: Atlantic City, N. J., June 23-Sept. 10.
AMERICAN MOTOGRAPH (John H. Garrison, mgr.): Toronto, Can., Jan. 29—indefinite.

MINSTRELS.

BON TON BURLESQUERS: Baltimore, Md., July 30-Aug. 4, Washington, D. C., 6-11.
BEACH AND BOWERS': Ft. Bouge, Ia., July 31.
BOOME'S: South Framingham, Mass., July 30-Aug. 4.
BRYANT AND SAVILLE'S: Columbia Pa., July 30-Aug. 4, Camden, N. J., 6-11, Trenton 13-18.
CHASE AND WESTON'S (Will E. Culhane, mgr.): Plymouth, Mass., Aug. 11, Boothbay Harbor, Me., 13, Vinalhaven 14, Camden 15, Belfast 16, Rockland 17, Stonington 18, Bar Harbor 20, Ellsworth 21.
KALBFIELD'S: Kalamazoo, Mich., July 30-Aug. 4, Champaign, Ill., 6-11, Bloomington 13-18, Peoria 20-25.
NASHVILLE STUDENTS (Rusco and Holland, mgrs.): Crookston, Min., July 31, Grand Forks, N. D., Aug. 1, Grafton 2, Winnipeg, Man., 3, Brandon 4.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Waukegan, Ill., Aug. 4, Racine, Wis., 5, Sheboygan 6, Fond du Lac 7, Green Bay 8, Iron Mt., Mich., 9, Marinette, Wis., 10, Escanaba, Mich., 11.
SPAUN'S, BYRON: Saratoga Springs, N. Y., July 30-Aug. 4.
SUN'S, GUS: Milton, Pa., Aug. 10, Danville 11, Mt. Carmel 13, Shenandoah 14, Mahanoy City 15, Pottsville 16, Coatesville 17, Lambertville, N. J., 21.
WEST'S (Sanford B. Ricaby, mgr.): Atlantic City, N. J., July 30-Aug. 4, Trenton 6, Paterson 7.
WHITNEY'S (Western): Rutland, Vt., July 31.

MISCELLANEOUS.

BANDA ROSSA (Howard Pew, mgr.): Minneapolis, Minn., June 24-Aug. 10.
CANADIAN JUBILEE SINGERS: Hamilton, Can., July 23—indefinite.
CLARK BROS.: Glade Springs, Va., Aug. 1.
FLINTS, THE (Hypnotists): Lebanon, Pa., Aug. 13-18, Harrisburg 20-25.
GLICK'S SHOWS: Keithsburg, Ill., July 30, Seaton 31, Monmouth, Aug. 1, Abingdon 2, London Mills 3, Farmington 4.
INNES' BAND: Atlantic City, N. J., June 30—indefinite.
KNOWLES, THE (F. E. Knowles, mgr.): Fergus Falls, Minn., July 30-Aug. 4, Glenwood 6-11, Morris 13-15.
LARKIN'S BLACK DIAMOND: Meriden, Conn., July 30-Aug. 4.
LENNA-HOWE ORCHESTRA: Bangor, Me., June 17-Sept. 1.
LOEBLEIN'S BAND: Philadelphia, Pa., June 18—indefinite.
MIAMI NAVAL CARNIVAL: Toledo, O., June 25—indefinite.
SEVENGALA (Walter C. Mack, mgr.): Escanaba, Mich., July 30-Aug. 5, Marinette, Wis., 6-11, Oconto 13-18, Appleton 20-25.
WHITNEYS, THE: Freeport, Mich., July 31, Lake Odessa Aug. 1, Sunfield 2, Milliken 3, Grandledge 4.

CIRCUSES.

BARNUM AND BAILEY: Braunschweig, Germany, July 30-Aug. 1, Hanover 2-7, Bielefeld 8, Osnabruck 9, Munster 10.
BUFFALO BILL'S WILD WEST: South Bend, Ind., Aug. 4, Racine, Wis., 6, Green Bay 8, Rhinelander 9, Green Bay 15, Portage 22.
FOREPAUGH AND SELLS BROS.: Lincoln, Neb., July 31, York Aug. 1, Grand Island 2, Kearney 3, Hastings 4, Great Bend, Kan., 11.
GENTRY'S DOGS AND PONIES, NO. 2: New York city July 9—indefinite.
GENTRY'S DOGS AND PONIES, NO. 3: Bangor, Me., July 30, 31, Waterville Aug. 1, Skowhegan 2, Lewiston 4.
LEMON BROS.: Ottawa, Can., Aug. 4.
PAWNEE BILL'S WILD WEST: Traverse City, Mich., Aug. 3, Benton Harbor 7.
RINGLING BROS.: Ida Grove, Ia., July 31, Sioux City Aug. 1, Norfolk, Neb., 2, Central City 3, Lexington 4.
ROBINSON'S JOHN: Clinton, Mo., Aug. 3.
SAUTELLE'S, SIG.: Stamford, Conn., July 31, Greenwich Aug. 1, Port Chester, N. Y., 2, Yonkers 3, Tarrytown 4.
SUN BROS.: Plainfield, N. J., July 31, Summerville Aug. 1, Princeton 2.
WALLACE BROS.: Wausau, Wis., July 31.
WELSH BROS.' WAGON: New Baltimore, Pa., July 31, Berlin Aug. 1, Rockwood 2.
WIEDEMANN'S BIG SHOW (Willis Bass, mgr.): Cynthiana, Ky., July 30-Aug. 5, Maysville, Ky., 6-12, Mt. Sterling 13-19, Somerset 20-26.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Allton, Emma, Evelyn Audley, Mrs. Hugh Arnott, Marion Abbott, Margaret Adams, Grace Almy, Ramie Austin, Blanch Aldrach, Ella Aubrey.

Bourne, Nettie, Miss Berri, Mrs. J. F. Bragg, Annie Blanke, Emma Burt, Gail Boardman, Lillian Burkhardt, H. L. Bradford, Mary Blyth, Nellie Burt, Gertrude L. Brotts, Mrs. Jno. Brown, Marion Berg, Hope Booth, Nina Black, Laura Burt, Ada Bernard, Anna Boyd, Gertrude Barrett, Blanche Boone, Edna Brothers, V. A. Butler, Adele Barker, Marie Bingham, Mrs. W. Bates, Mary Berrill, Rose Bernard, Mrs. Clarence Bennett, Teresa Benedict, Minnie Bridges, Barnhart Sisters.

Cutting, Minnie S., "Clara," Nanette Comstock, Lydia Carlyle, Marion Chase, Alice Cameron, Marion Conolire, Rosa Cranch, Mrs. Jno. Crockett, Eleanor Cooper, Edith Chapman, Marie Casmore, Sadie Cushman, Mrs. E. M. Cowper, Lila Convere, Irene Colyer, Annie Courtney, Jessie Coumas, Gertie Claire, Anita Cordalla, Virginia Calhoun, Georgie Cayvan, Mrs. C. G. Craig, Mae Cody, Helen Corbette, Kate Weston Cherry, Mrs. W. H. Courtney, Alma Chester, Marie Corelli, Jessie Couthoui, Maud Chambers, Virginia Carter, Henrietta Crossman, Leslie Carter, Edith Crosby, Shirley Crawford.

Dudley, Maude, Marie DeRohan, Dorothy Drew, E. Davenport, Elsie De Wolfe, A. Denham, A. K. Deagon, Agnes Doherty, Mrs. Dr. Donaldson, Marie Doran, Marie Desmarde, Lillian Durham, Bertha Darel, Lillian Daly, Vinnie Dawsers, Marie Dressler, Carrie De Mar, May Davenport, Effie Dinsmore, Jessie Dolman, Minnie Dupree, Pauline De Vere, Edith De Greaf, Marie Decca, Fatmah Diard, Fannie Dudley, Pauline Davidson.

Elton, Eleanor, Blanche Earl, Jennie Eustace, Josephine Emery, Katie Emmett, Grace Emmett, Mabel Eaton, Ethel Eggleton, Adeline Estee, Mae Emmons.

Fernandez, Irene, Bertie Fowler, Mabel Fraine, Ella Fontainebleau, A. Farnam, Carolyn Francis, Adelaide Furgerson, Mrs. W. Farnum, Bessie French, Grace Freeman, Minnie Ferry, Minnie Fuller, Clasie Fitzgerald, Helen Ford, Clasie Fawcett, J. S. Francourt.

Garnett Ursala, Isabel Garrisod, Amy Gordon, Katherine Grey, Belle Gaffney, Marie Gilmer, Ida Glenn, V. P. Gillett, Ella H. Grover, Carlotta Gilman, Adda Griffith, Josephine Gassman, Nellie Gilchrist, Carrie Graham.

Hillfolde, Maude, Louise Hunter, Jessie Harcourt, Ethel Heywood, G. Heyer, Ethel Hamilton, Vaubti Hollis, Elizabeth Hunt, Maud Hosford, Mace Harris, Marie Hilliard, Florence Huntley, Ethel Hedrich, Mrs. J. P. Howe, Ethel Le Roy Haywood, Leona Hamilton, Mammie Herring.

Isham, Clara.

Jones, Ada, F. B. Jones, Kate Jackson, Alice Johnson, Hildy Jermon.

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SAVANNA, ILL.—Cooper and Co.'s Railroad Shows to packed tents July 20. Best one-ring circus ever seen here. Late arrival and heavy rain prevented regular parade.

AURORA, ILL.—Wallace Circus pleased more than seating capacity July 23. Buffalo Bill's Wild West Aug. 25.

GRAND JUNCTION, COL.—Gentry's Dog and Pony Show July 20; good business; performance first-class.

MIDDLETOWN, CONN.—Signor Sautelle's Circus drew two large crowds July 21 and pleased.

NORWICH, CONN.—Signor Sautelle's Circus had large attendance July 18; good performances.

BATTLE CREEK, MICH.—Pawnee Bill's Wild West July 23; fair business.

CALUMET, MICH.—Ringling Brothers' World's Circus to packed tents July 21; pleasing performance.

OWOSSO, MICH.—Pawnee Bill's Wild West gave poor performance to two large audiences July 18. Norris and Rowe's Trained Animal Show 26.

PARIS, KY.—Buckskin Bill's Wild West to good business July 23.

DOVER, N. H.—Gentry's Dog and Pony Show July 22, to excellent business.

SOUTH BEND, IND.—Norris and Rowe's Trained Animal Show July 23 pleased large crowds, giving good satisfaction. Buffalo Bill's Wild West 1.

DUBUQUE, IA.—Cooper and co. July 16-18; rain kept the crowd away the first night, but the seating capacity was tested 17 and 18.

OSHKOSH, WIS.—Wallace's Circus July 19 to crowded tents.

FOND DU LAC, WIS.—Norris and Rowe's Dog and Pony Show July 20 pleased a large crowd. Ringling Brothers' Circus 25; excellent performances; packed tents.

PORTLAND, ME.—Gentry's Dog and Pony Show July 23-25 was a capital attraction and drew large crowds.

PORTSMOUTH, O.—Buffalo Bill's Wild West July 20; good business.

XENIA, O.—Buffalo Bill's Wild West drew 20,000 people July 24; performances satisfactory.

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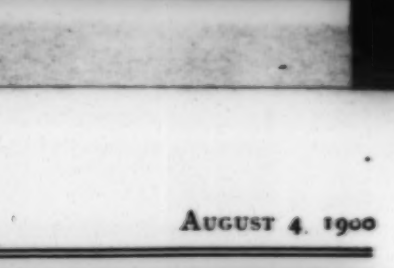

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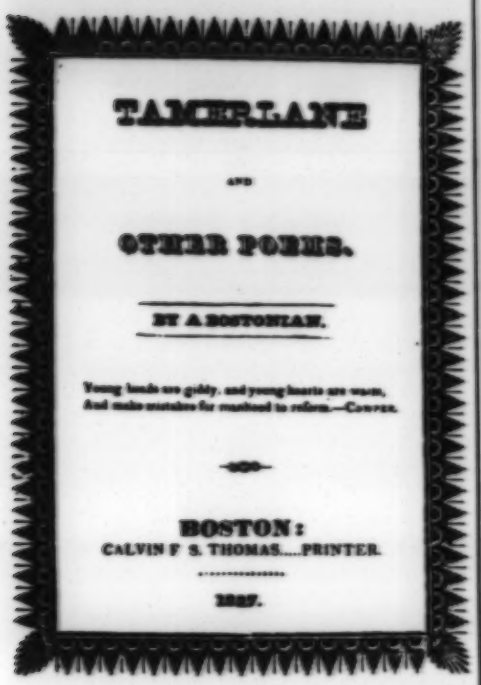
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And make mistakes for manhood to reform.—COWPER.

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1827.

FAC-SIMILE OF TITLE-PAGE OF POE'S "TAMERLANE."

tion, and many, if not all, have handsome bindings. The books, in many instances, are of great rarity, and but seldom placed upon the market. A large portion of the volumes are from other famous collections, and in a number of them are the bookplates of their former owners:

Allot's "England's Parnassus; or, The Choysest Flowers of Our Moderne Poets," 1600. 8vo. Contains selections from Shakespeare and other poets of the Elizabethan and ante-Elizabethan period, nowhere else to be met with, and names of poets who are known only by their mention in this work. Mr. Collier has given plausible reasons for identifying the initials R. A. at the foot of the dedication with Robert Armin, actor and author, who was a member of Shakespeare's company in 1603.

Bancroft's "Two Books of Epigrams and Epitaphs," 1639. 4to. This is one of the few books in which we find early notices of Shakespeare.

Baron's "Pocula Castalia," 1650. 8vo. A very rare volume of poems.

Bodenham's "The Garden of the Muses," 1610 8vo. This edition (the second) is extremely rare.

Brathwayt's "Ar't Asleepe Husband? A Boulster Lecture," etc. 1640. Small 8vo. An exceedingly scarce and curious volume of prose and verse.

Butler's "Hudibras," The first part 1660; the second part 1664; the third part 1668. All first editions.

By George Chapman, the collection contains his earliest production, a work of the most excessive rarity, the original edition of "The Shadow of Night, containing Two Poeticall Hymnes," etc. 1594. "Seven Books of the Iliads of Homer," 1598. "Raptus, or The Tears of Peace," 1609. "The Iliads of Homer," n. d. (1611) folio. "Odysse Translated According to the Greek," 1611, folio. "The Crowne of All Homer's Workes Batrachomyachia, or The Battaile of Frogs and Mise," etc. (circa), 1624, folio. "The Georgicks of Hesiod, translated elaborately out of the Greek, etc." 1618. 4to. Extremely scarce. "An Epicede, or Funeral Song, etc., 1613. 4to. "Andromeda Liberata, or The Nuptials of Perseus and Andromeda," 1614. 4to. "Hero and Leander, begun by Christopher Marloe, and finished by George Chapman, London," 1629. 4to. The same work (seventh edition) 1637. This is a remarkable collection of Chapman's works, and would be most difficult to duplicate.

Chaucer's "The Workes of Geffray Chaucer, newly printed, with dyuers workes which were neuer in print before, etc." n. d. Ritson assigns the year 1542 as the date of this edition. "Woorkes. With the Siege and Destruction of the worthy citee of Thebes," etc., 1561. sm. folio. This edition was edited by John Stowe.

"The Workes of our Ancient and Learned English Poet," etc., 1598. Folio.

Coryat's "The Odcombian Banquet," 1611, 4to, and "Traveller for the English," etc., 1615, 4to.

Crashaw's "Steps to the Temple," etc., 1646. 12mo. This, the first edition, is exceedingly rare. The same, second edition, 1670. 8vo.

"The Delights of the Muses," 1648. 18mo.

Churchyarde's "Chippes, contayning twelue seuerall Labours," etc., 1575. 8vo. Churchyarde's "A Lamentable and pitifull Description, of the wofull warres in Flaunders," etc., 1578. 4to. These two volumes are excessively rare. The latter is dedicated "To the Right Honourable Sir Francis Walsingham, Knight."

Daniel's "Civil Wars," 1595; 4to; "The Poetical Essays," 1599, and "Certain Small Works," 1611; 12mo.

Drayton's "Mortemeriados," 1596. Very different from the later editions. "The Owle," 1604; 4to; "Poems," 1608, and "The Battaile of Agincourt," 1631; 8vo.

Gascoigne's "Poesies," 1575; 4to. "The Steele Glas. Together with the Complaint of Phylomene," 1576; 4to; with a wood cut portrait on back of title. "The Pleasauntest Workes of George Gascoigne, Esquyre," 1587; 4to. Three desirable volumes.

Greene's "Amorous Fiammetta," 1587. Very rare. "A Quip for an upstart Courtier; or, a quaint dispute between velvet breeches and cloth breeches," etc., 1592. 4to. There were three editions of this issued in the same year. "Never too late. Sent to all youthful Gentlemen," etc., 1621. 4to. "Philomela. The Lady Fitzwaters Nightingale," 1615. 4to. "Arcadia, or Menaphon," etc., 1616. 4to. "Alcida Greenes Metamorphosis," etc., 1617. 4to. The only edition now known. Greene was immensely popular as a writer, both at home and abroad.

Hooke's "Armanda, a Sacrifice to an Unknown Goddesse," 1653. 8vo. Very rare.

Heywood's "The Spider and the Flie," 1556. 4to. There are many curious engravings throughout this allegorical poem. "Iohn Heywoode's woorkes," 1562. 4to. Both these are very rare. Thomas Heywood's "An Apology for Actors," 1612. small 4to. An important and extremely rare work on the early drama, and generally allowed to be Heywood's chief prose production. "The Actor's Vindication." n. d. (1615). 4to. A very excellent work and difficult to obtain.

James VI.'s "Essayes of a Prentise in the Divine Art of Poesie." Imprynted at Edinburgh, 1585. 4to.

Herrick's "Hesperides," 1649. 12mo.

Lovelace's "Lucasta," 1649; 8vo; and same, 1659; 8vo. Copies of these poems, 1649-59, two parts, are of remarkably rare occurrence.

Langland's "The Vision of Pierce Plowman, now fyrste imprynted by Roberte Crowley," 1550. 4to. "Usually ascribed to Langland, the authorship may perhaps be regarded as still an open question. This is one of the most remarkable productions of the age (1362-80), and in importance, and interest, and merit of execution, ranks second only to Chaucer."—Hazlitt.

Milton's "Poems, Both English nd Latin," etc., 1645. 8vo. Most interesting as being the first book bearing Milton's name. "Poems, etc., upon Severall Occasions," 1673. 8vo. In this volume several poems appear for the first time. First editions of Milton are like the first editions of Shakespeare, becoming scarcer year by year, from the fact that the English speaking collectors the world over are always seeking for the first editions of their great authors.

Puttenham's "The Arte of English Poesie, Contriued into three Bookes," 1589. 8m. 4to. "On many accounts one of the most curious and entertaining, and, intrinsically, one of the most valuable books of the age of Elizabeth."—Brydges.

Shakespeare's "Poems," 1640. 8vo. Extremely rare.

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Burton's "The Anatomy of Melancholy, what it is, with all the kindes, causes, symptomes, Prognostickes, and Seuerall cures of it," 1621. 4to. This is excessively rare and a desirable acquisition to any library.

Boccaccio's "The Decameron, containing an hundred pleasant Novels," etc., 1620. Folio. This translation (the earliest known one in our language) is anonymous; it was probably the work of more than one hand. In some copies the title to the first part bears the date 1625, but the first part was originally issued in 1620.

"The History of Don Quichote. The first parte," 1612. 4to. "The second Part of the History of Don Quichote," 1620. 4to. Translated by Thomas Shelton. The first English translation.

"All the Workes of Iohn Taylor, the Water Poet, Being Sixty and Three in number," 1630. Folio. With the rare original engraved frontispiece by Cockson. This book is rarely found with the engraved frontispiece. It is one of the most interesting volumes of poetry of the period. Taylor was born in 1580 and died in 1654. He did great service in his day for the Stuarts by writing pasquils against the Roundheads. He refers thus to Shakespeare in "The Praise of Hempseed." "Spencer and Shakespeare did in Art excell."

In literature of a later period, remarkable both in quality and character, we have Gray's "An Elegy wrote in a Country Church Yard." 4to. 1751. (Price six-pence). This is the excessively rare first edition. The text in this varies considerably from all the subsequent editions. The second, third and fourth editions, issued in the same year, are also in this collection.

Boswell's "Life of Johnson," 1791. 4to.

Goldsmith's The Good Natur'd Man: a comedy. 1768. 8vo. She Stoops to Conquer: The Mistakes of a Night: a comedy. 1773. 8vo. Both first editions. "His two admirable comedies of The Good-Natured Man and She Stoops to Conquer are the greenest spots in the dramatic waste of the period of which we are speaking. They are worthy of the author of "The Vicar of Wakefield," and to praise them more highly is impossible. Wit without licentiousness; humour without extravagance; brilliant and elegant dialogue; and forcible but natural delineation of character are the excellencies with which his pages are prodigally strewn."—Lects. on English Dramatic Poets. "The Deserted Village," a poem, 1770. 4to. "The Traveller, or a Prospect of Society," a poem, 1765. 4to. First editions.

Sheridan's The School for Scandal, a comedy, 1782. 12mo. The first edition of the greatest comedy in the English language. The Critic; or, a Tragedy Rehearsed. A dramatic piece in three acts. 1781. 12mo. There were many alterations in subsequent editions. The Rivals, 1798.

Keat's "Poems," 1817. small 8vo. "Lamia," 1820. Small 8vo. "Endymion, a Poetic Romance," 1818. 8vo. The early volume of poems is particularly interesting, as being the first published work of the author. All first editions.

Shelley's "An Address to the Irish People," 1812. 8vo. This very scarce piece of writing by Shelley was issued without the publisher's name on the title page. It consists of the title and twenty-two pages. The published price of the pamphlet was five pence. In "advertisement" on the title it states: "The lowest possible price is set on this publication because it is the intention of the author to awaken in the minds of the Irish poor a knowledge of their real state, summarily pointing out the evils of that state and suggesting rational means of remedy," etc., etc. This is remarkably rare and seldom offered for sale. "Adonais." Pisa, 1821. 8vo. With inscription: "To Thomas Love Peacock, Esqr., From his ever obliged and faithful friend, H. S. L. H." (Leigh Hunt.) "Epipsychidion." Verses Addressed to the Noble and Unfortunate Emilia V—, now Imprisoned in the Convent of ———. 1821. 8vo. This is among the rarest of modern books and is not often to be found at any price. "Queen Mab." A philosophical poem. Printed by P. B. Shelley, 1813. 8vo. This has the imprint intact on the last leaf. Privately printed for distribution to his friends by the author, and but few copies were given. Afterward the author tore out the title and cut the imprint from the last leaf; such copies are occasionally met with, but with the genuine title *and imprint* as above they are extremely rare. There are many other first editions of Shelley in this collection.

Tennyson's "Poems, By Two Brothers," 1827. Small 8vo. "Poems, Chiefly Lyrical," 1830. Small 8vo. "Poems by Alfred Tennyson." Small 8vo. These volumes are almost unobtainable. They are eagerly sought for by book lovers, from their representing the author's earliest productions, and from the fact that they contain many pieces, either omitted from or considerably altered in later editions.

Robert Burns' "Poems, Chiefly in the Scottish Dialect." Kilmarnock: 1786. 8vo. A fine copy of the genuine first edition. "No matter where his lot may be cast; no matter what his politics or creed, the true Scot generally acquires some item relating to the National Poet which he regards as the most sacred of his earthly possessions."—W. C. Angus. "Poems," New York, 1788. 12mo. "It is probable that this edition of Burns' poems was very limited and fell chiefly into the hands of poor Scottish emigrants, which in some measure accounts for its disappearance. This class of people not being very careful book preservers, and the second generation of such generally become wealthier, looked upon old books as refuse or, rather, a nuisance, and as a consequence were consigned to the dunghill or oven, thus sharing the fate of the precious contents of the far-famed Egyptian Library at Alexandria."—Western Memorabilia. This is rarer than the Kilmarnock edition.

"The Works of Shakespear." Edinburgh: 1771. Eight vols; 12mo. This edition formerly belonged to Robert Burns and bears his manly autograph on the title page.

Dickens' "David Copperfield," 1850. 8vo. This copy has the following letter in the handwriting of Dickens inserted:

Tavistock House,
Thirty First May 1854.

Dear Sir,

I wish to preserve between us, some little outward and visible remembrance of your generous Mexican adventure—the adventure for which I was unconsciously responsible. Will you do me the favour to accept my own copy of a book for which I have a particular affection? In the assurance that you will like it none the worse for coming from my study shelves, I beg you to accept it with my thanks and good wishes.

Faithfully yours,
CHARLES DICKENS.

J. L. Rickards, Esquire.

Upon the dedication page is inscribed: "J. L. Rickards, Esquire. From Charles Dickens, 1854. Tavistock House. Thirty First May."

John Howard Payne's "Lispings of the Muses." Published privately by the author. 1813. 8vo. A work of excessive rarity. Poe's "Al Aaraaf, Tamerlane and Minor Poems," 1829. 8vo. "Poems," 1831. 12mo. "Tales of the Grotesue and Arabesque," two vols, 1840. 12mo. All scarce. "Tamerlane and Other Poems." By a Bostonian. 1827. 12mo. Forty pages, superbly bound, with the original paper covers preserved. "Tamerlane" was the first of Poe's writings that was issued in book or pamphlet form. The author was eighteen years old when it was published. This little pamphlet may be termed unique, for it is perfect. There is only one other copy known, which is in the British Museum, and that is imperfect, one of the covers being missing. This is the copy catalogued by Dodd, Mead and Company in 1892 and priced by that firm at $2,750. It was then unbound. A reduced *fac-simile* of the title page of this work is shown with this article.

In addition to the works already quoted there is "The Holy Bible." Philadelphia. Printed and sold by R. Aitken. 1782. 12mo. This is "the first Bible in the English language ever printed in America," and now one of the very rare books among Americana. To possess this Bible is the ambition of most of the American collectors, on account of its extreme rarity and the price it commands when offered for sale. A copy in Baker's collection, sold at auction February, 1891, in Philadelphia, realized $650, and was purchased for the Library of Congress. This copy has the Congressional recommendation, which is wanting in some of the known copies. Saur's "Bible," Germantown, 1743. 4to. The first Bible printed in a European language in America. Brinley's copy sold for $350. The same, 1763 and 1776. "The Book of Mormon," 1830. 8vo. Commonly known as the Mormon Bible. There are a large number of works on "The Oneida Community," "The Shakers," "The Mormons," etc.

The collection of Early American Plays, particularly of the Revolutionary period, is, without doubt, the finest ever placed upon the market in this country. These, with the many other items of interest, should make the sale of this library a memorable one.

ALFRED BECKS.

ENGAGEMENTS.

The people engaged to support Richard Golden in his play, Old Jed Prouty, who begins his tour Aug. 17, in Portland, Me., include Katherine Kittleman, Mrs. Frank Tannehill, Anna Phillips, Millie Corbin, Antonl Savelli, Clarisse Morse, Lillian Claire, Harry E. Morse, Henry Rich, J. J. Gaffney, Melville Collins, Maurice Pike, Lawrence Flynn, Robert Craig, and Marshall Kent. Cyrus Riddell, stage carpenter; William Warmington goes in advance.

L. R. Willard, as traveling manager, and M. F. Manton, as advance agent, of A. J. Spencer's M'lles.

Gussie Gardner, for Where Is Cobb, opening on Aug. 25 at Halifax, N. S.

Lorimer Johnstone, for the Earl of Woodstock in Sporting Life.

John B. Vaughan, for the Galbraith Stock company.

Frank F. Miller and Blanche Olga Bryan, for the Standard Stock company, to be featured. Managers Jacobs and Steinberg are having a comedy written for them by Frank Halle in which they will be starred during the season of 1901-'2.

Agnes Burke, for The Man from Mexico.

Winfred Young, with Jefferson De Angelis in A Royal Rogue.

Nina Paul and Edmund F. Kreyer, by Lincoln J. Carter for The Flaming Arrow.

Charles Arthur, with Blanche Walsh, for the leading juvenile role.

To support Daniel Sully in The Parish Priest at the Fourteenth Street Theatre: Theodore Babcock, Joseph L. Tracey, Theodore Hamilton, Walter G. Horton, Gerald Griffin, Mildred Lawrence, and Marion Shirley.

Percy Cooke, with Eugenia Blair.

George Sidney, re-engaged as Izzy Mark with Ward and Vokes' The Floorwalkers. Herbert Dillea will continue as musical director with the same company.

Belle Travers, as prima donna of the American Opera company, at Bergen Beach.

Mabel Mortimer, with Whitney and Knowles' Quo Vadis.

Oscar Norfleet, for A Homespun Heart.

William Hallman, for the German comedy role with Barney Gilmore in Kidnapped in New York. This Summer Mr. Hallman has been captain of the Buffalo Base Ball Club.

For The Tide of Life: Frank Kilday, Joseph Wickes, Phil McCarthy, Jessy Keanan, Billy Bowers, W. R. Healy, Edgar Murray, John Bell, May E. Cunard, Connie Thompson, Cecil Jefferson, and Lida Richards.

Alice Williams, for Whose Baby Is You.

Ellie Wilton, for Annie Russell's company.

Ada Gilman, for Caleb West.

A. J. Hotchkiss, as advance agent for E. J. Carpenter's Quo Vadis.

Robert L. Lorentz, as advance agent for Uncle Hez.

George D. Parker, by F. C. Whitney, to support John E. Kellerd in The Cipher Code.

Carline Rohr, to play Poppaea in one of Whitney and Knowles' Quo Vadis road companies.

Marcus Ford, to play Vinicius in Whitney and Knowles' Quo Vadis this season.

Jessie Ralph, with Harry Corson Clarke, for the character role in What Did Tomkins Do.

Lillian Mae Crawford, by Edwin Elroy for leads.

Charles P. Rice, for A Lion's Heart.

For the Chase-Lister company (Northern): H. H. Fisher, manager: Will T. Lister, H. H. Fisher, Frank Dudley, Fritz E. Boone, George L. Castleberry, Harry O. Wesley, Roy Kingston, Prof. J. M. Winne, Helen Gillingwater, Jessie Brink, Helen Myrtle, Alyce Lovelace, and the Three Sisters La Flai.

THE ELKS.

The Elks' State reunion to be held at New Philadelphia, O., Aug. 6-13, promises to be the greatest event of the kind ever held in Ohio. Arrangements are all perfected for the entertainment of the Elks. Headquarters will be at I. O. O. F. Temple for visiting lodges. The carnival held in connection with the reunion will be an immense affair. Two blocks will be devoted to entertainment alone and sixteen first-class attractions will be exhibited. The Eighth Regiment (the President's Own) will encamp within a stone's throw of the carnival grounds during the week of the reunion. Al. G. Field will bring the Columbus Elks in his two fine palace cars.

Key West, Fla., Lodge, No. 551, has moved into its new quarters, that are the finest in the State. The lodge is growing rapidly, and its members include leading citizens of the city. The officers are: Dr. J. B. Maloney, E. R.; W. J. H. Taylor, E. L. K.; J. G. Piodela, E. L. K.; Edgar Falk, E. L. K.; P. T. Knight, Secretary; William R. Porter, Treasurer; S. A. Walker, I. G., and Joshua Curry, Tiler.

Hon. J. B. Fisher, of Jamestown, N. Y., Lodge, No. 283, was elected Grand Exalted Ruler at the recent annual meeting of the B. P. O. E., held at Atlantic City. On his return to his home he was met at the depot by the local lodge and a band and escorted to his home. A reception was held in the evening at the club rooms.

Chambersburg, Pa., Lodge, No. 600, took possession of their house July 20, when a reception was given.

GOSSIP.

The portrait above is of John H. W. Byrne, who has been engaged by Hal King to play Buckwheat Cakes in A Rag Time Reception. Mr. Byrne is a well-known vaudeville and farce-comedy player. He has appeared in all of the leading Variety theatres in America, and also played in Australia, Japan, India, Paris, Berlin, Copenhagen, Moscow and St. Petersburg. He was with the Mostayer Tourists in We, Us and Co., Tid Gumption, The Grab Bag; was three years with the late Pat Rooney's company; has played special engagements with Primrose and West's Minstrels; appeared as the king and the tramp in 1492, and was three seasons with George W. Monroe's A Happy Little Home. Last season Mr. Byrne started out with An Easy Mark and remained with that company until Christmas, when he was specially engaged for the part of Theodore Bender in All the Comforts of Home. The principal characteristic of Mr. Byrne's work is that he makes no apparent attempt to be funny, and in consequence has been named the quiet comedian. He invests his performance with a quaint originality that immediately impresses the audience.

After weeks of suspense Gus Hill has found the lost manuscript of Louisiana, it luckily having fallen in the hands of Dorothy Rossmore, who heads the cast of Man's Enemy.

Daniel Sully spent a few days in town recently. His company is all engaged with the exception of one small part. The greatest care has been taken to make the cast for the New York opening in every respect the best obtainable, and Mr. Sully is confident that The Parish Priest will be a success.

In the Supreme Court, this city, a divorce was granted to Edith M. Blair from Frank B. Blair.

Payton's Theatre, Brooklyn, will open Sept. 3 with The Girl I Left Behind Me, presented by one of Corse Payton's companies.

Roland Reed will begin rehearsing his new play, A Modern Crusoe, at the Metropolitan Opera House on Aug. 6. William Seymour will conduct the rehearsals.

George W. Reed, the elder brother of Roland Reed, is seriously ill at the Pennsylvania Hospital, near Philadelphia. Mr. Reed was connected with the Walnut Street Theatre for many years and has hosts of friends in the profession.

The two years' Australasian and Oriental tour of Colonel W. A. Thompson's Boston Lyric Opera company has been arranged by Oscar Vanderbilt, passenger agent of the Northern Pacific Railway at St. Paul. The travels of the organization will begin and, two years hence, will end in St. Paul. The cost of the round trip tickets for the organization will be $24,000, it is said.

Rehearsals for Gus Hill's Royal Lilliputians will begin on Aug. 20 at Lyric Hall, in this city. The company is entirely completed and the season booked solid.

E. J. Carpenter's second season with Quo Vadis will open at Waukegan, Ill., Aug. 27. He has just received ten full sets of scenery. A feature will be a mechanical bull, to be employed in the arena scene.

The Earl of Yarmouth and his company presented The Rift within the Lute and A Pair of Lunatics at the Casino, Newport, R. I., July 24. In the first-named play Bessie Hunter made her professional debut.

David Valencourt is said to be dying at the Floating Mission, Seattle, Wash., as a result of the cocaine habit. He is reported to have made two attempts to shoot himself while in delirium produced by the cocaine.

A new guide to Oberammergau and manual of the Passion Play has been written by Benno Rauchenegger, and published by A. Bruckmann, Munich.

Another little fire started in the basement of the Casino last Friday morning, but it was promptly extinguished. This made the Casino's third fire within a few months.

A loan of $35,000, made by Joseph Jefferson to Congressman Jefferson M. Levy was recorded in this city last week, a mortgage on property in East Eighteenth Street being the security.

C. C. Kreiner, of Gus Hill's staff of managers, has just returned from Colorado Springs, and is equipped for the coming season.

Arthur C. Aiston, who, owing to his other enterprises, was unable to accept the management of Andrew Robson in The Royal Box for next season, has arranged with that star to go out under direction of Frank S. Arnette.

The improvements that have been under way all Summer in Dunn and Waldron's New Academy of Music, Wilmington, Del., are nearly complete. The season will open on Sept. 3 with the Frye Dramatic company.

Mr. and Mrs. Edwin B. Bailey (Grace Lockwood) will close a twelve weeks' engagement with the Rivermont Stock company, Lynchburg, Va., on Aug. 4, to commence rehearsals with Little Irene Myers.

F. Edward Daly and Nellie Daly have signed for the coming season with the Coon Hollow company. They will play Dionysius Sharp and Mrs. Beeheimer respectively. The season will open on Aug. 13, at Baltimore.

Nick Long and Idalene Cotton have been visiting the Paris Exposition. They will sail for this country from England with George W. Lederer.

Una Clayton is in town making arrangements for her starring tour next season. She will add a number of new plays to her repertoire.

On June 12, Judge A. C. Clifton, of the Superior Court, Chicago, granted to Elmer Cornell an absolute divorce from Gordon McDowell.

The Alice Nielsen Opera company will carry next season an orchestra of fourteen musicians. Paul S[illegible] has been engaged as Miss Nielsen's [illegible].

W. [illegible] has been presented by friends at Grand Rapids, Ont., with a pretty and unique charm consisting of seven tiny solid gold keys attached to a miniature gold key ring.

TELEGRAPHIC NEWS

CHICAGO.

Theatres Reopening in Cook County—Jottings of the Week Out Yonder.

(Special to The Mirror.)

CHICAGO, July 30.

There have been several theories advanced by experts as to the reasons for the delightfully cool weather we have been experiencing this Summer. The roof and surface garden managers have a theory of their own, but I do not send it because I fear that if it were printed literally you could not send the paper through the mails. The local weather man talks learnedly and technically about low areas and other things, while the drainage commissioners who seek re-election hold that the cool wave is produced by the new drainage canal's flow. A repertoire manager accounts for the comparatively low temperature by the statement that his company recently made a hit in The Sea of Ice in Milwaukee. I incline to the latter theory if there was plenty of beer on the ice. However, it is certain that during the present Summer the entertainments with roofs over them have done much better than the ones with roofs under them.

The Burgomaster goes on merrily at the Dearborn, where its seventh week opened tonight. The fact that people visit it repeatedly is the best evidence of its drawing powers, and in "The Song of the Kangaroo" Mr. Luders has written a catchy air that is the hit of the year here.

Will McConnell's debut in vaudeville on the Masonic Temple Roof last week was successful and he "made good," which is the ambition of every one who breaks into this style of entertainment. Early in the week he was very nervous, but as he became accustomed to his surroundings he caught on, and by Thursday night he had them howling.

The last time I had spoken with Colonel Hopkins was on the New Orleans race track one day last March, just before a hurdle race. I met him again last Saturday at the Hawthorne track here, just before a hurdle race, and he told me that he had had Hopkins' all fixed up and would open yesterday with The Cherry Pickers and vaudeville. Then he went to cash his ticket on the winner. The good old house did open yesterday with Joseph Arthur's melodrama, and in the stock this season are Frederick Montague, Fred Bock, Jessaline Rogers, Carl Smith Searles, Carrie Lamont, Charles C. Burnham, Joseph W. Walsh, George Berry, and Nettie Rogers.

Last Saturday evening the season at the Alhambra opened with Uncle Josh Spruceby, Joseph R. Kettler having the name part. Matinees are to be given Sundays, Tuesdays, Thursdays and Saturdays at the Alhambra this season.

Last Wednesday, at invitation of a friend, Will McConnell and I went out into the country and had our first lesson in the noble game of golf. It is a great game, but I will never play it again as long as I have carfare left. There is too much walking around. Golf would be a great game for Uncle Tommers to train on. McConnell agrees with me about it, but he had a half-rate ticket to New York in his pocket at the time.

This is the twelfth week of the Summer run of The Dairy Farm at the Great Northern, and it is proposed to cut the engagement off next week, as the regular season of the house will open on Aug. 11. Next Sunday the Great Northern will have been opened just fifty-two weeks without a break, which is more than we have ever been able to say of any popular price theatre here before.

With a good-by performance of The Mikado last Saturady night the Castle Square Opera company closed its Summer season at the Studebaker. The house will be reopened about the middle of September by the same company.

At the Bijou yesterday George Klimt and Alma Hearn presented The Diamond Breaker, following Kidnapped.

When the Grand Opera House reopens in the Autumn we will not know it, for it will be practically a new theatre. Harry Hamlin has renewed his interest in management and is about the place early and late, allowing Fred to play golf and Papa to drive his trotters. The Grand will be one of the prettiest houses in the West when the reconstruction has been completed.

Tom Shea left for New York Monday and will travel by easy stages, making one-night stands on the way to visit friends.

The Stair-Havlin circuit this season will embrace twenty-four theatres and will give the preference to melodramas. They will book the Alhambra, Bijou, Academy, Great Northern, and Criterion here.

There was a terrible explosion here the other day in a place where they manufacture celluloid collars and dickeys, and the disaster led "Punch" Wheeler to remark what an awful thing it would be if Richards and Pringle's Minstrels should ever explode in the presence of a large audience. They all wear celluloid, he says.

O'Neill, "the German vocalist," and Schneider, "the Irish comedian," are here this week in vaudeville. You can never tell an artist's line by his name.

When I reached my downtown court the other afternoon I found this scrawled upon a piece of paper upon my desk: "Dr. De Garmo Gray, en route to China." If any one can stop the "Boxers" Charlie De Garmo can.

Major Burke is here, a long way ahead of Buffalo Bill's Wild West, which comes here in August, during the week of the Grand Army encampment. This wise date was no doubt arranged by Buffalo William's foxy partner, Nate Salsbury, who is reported as dying three weeks out of four, but who knows more of the tricks of the amusement business than did the late P. T. Barnum.

C. S. Williams sends me from the Adirondacks the name of Miss Climax Crobo for the album, but neglects to say whether she is plug or fine cut.

I heard a soprano voice here the other day that is likely to be known soon in concert or in opera. It belongs to May De Sousa, whose father is one of the sleuths of Chicago's detective force, and it is a wonder.

"BIFF" HALL.

BOSTON.

Summer Notes—Walter Perkins at the Castle Square—Down East Doings.

(Special to The Mirror.)

BOSTON, July 30.

The Tremont Theatre stock entered this evening on the last week of its Summer engagment and gave a splendid first-night performance of Bronson Howard's Aristocracy. J. H. Gilmour was Jefferson Stockton, head of the newly rich family; Florence Rockwell was Diana, and the rest of the company was well placed. The play was well staged and for a Summer production lavishly costumed. On Friday evening a testimonial is to be tendered to Miss Rockwell, who has made many friends during her sojourn in Boston.

Walter E. Perkins is the same old barber in My Friend from India, which was put on at the Castle Square for this week only. The character fits Mr. Perkins' sly kind of humor and he had friends all over the house. Next week he will appear at the same theatre in The Man from Mexico, which later he will take on the road for a month or two.

This is the last week of Very Little Faust at the Columbia, where the season will end on Saturday night. It has not been determined what attraction will be employed for the Fall opening.

Charles H. Hoyt, upon whom misfortune has fallen so heavily, had a host of friends here who are sincere in their expressions of sympathy. Both in theatrical and journalistic circles he was extremely popular and well known.

Hugh McNally, brother of Playwright John J. McNally, has completed for the George W. Wilson company a new burlesque of Robinson Crusoe, which probably will be given its initial production at Bangor, Me., on Sept. 3.

Marie Wainwright will produce Justin McCarthy's new one-act play for the first time at Keiths' Theatre here about the middle of August. Anything that Mr. McCarthy writes is bound to have great literary merit.

Mr. and Mrs. John B. Schoeffel (Agnes Booth-Schoeffel are touring in the White Mountains. They will return in time for Mr. Schoeffel to superintend the opening of the Tremont Theatre for the Winter season.

Mrs. L. M. Crabtree was the name on the register of one of the downtown hotels this week, which signified that Lotta was in town.

Seth C. Bennett, who with John S. Moulton started the Bennett and Moulton theatrical enterprises, is at Juniper Point, Salem. Mr. Moulton also is there.

L. J. Rodrigues, who has been smiling cheerfully all through the hot nights at the Tremont as business manager of the stock, has secured absolute control of a new melodrama called From Scotland Yard, which he intends to put out at popular prices this Fall. H. Grattan Donnelly, who is now resting down in New Brunswick, is adapting the play to American tastes.

Lillian Lawrence, leading lady of the Castle Square company, is spending five or six weeks at White Horse Beach, near Plymouth.

William H. Crane is hovering off the coast in his yacht, with headquarters at the Hull, Mass., Yacht Club.

A new theatre in Salem is assured, as the announcement is made that Cahn and Grant have taken a lease for twenty years of the old Barton Square Church property, and work on remodeling the building was begun last week. It is expected that the house will be ready for opening late in November. The land in front of the present structure will be covered with a two-story brick building to contain two stores and offices, besides the handsome foyer, which will extend back to the auditorium. With the balconies and gallery the theatre will have a seating capacity of 1,500.

Theatrical stage employes to the number of nearly one hundred, belonging to unions in Boston and other nearby cities having representation in the national alliance, held a business meeting recently to hear reports of the recent annual convention of the general organization. It was voted that all local unions which they represented support the Boston union in its stand against some of the theatrical managers of this city.

JAY BENTON.

PHILADELPHIA.

The Coming Season—Plentiful Preparations for Prospective Prosperity—Cape May Notes.

(Special to The Mirror.)

PHILADELPHIA, July 30.

Keith's, the only theatre open, is doing an immense business with the following excellent programme: Sam Lockhart's elephants, Wilfred Clarke and company, George C. Davis, Carrie Behr, the Merrills, Trovollo, ventriloquist; Zeno, Carl and Zeno; the Zrenyis, equilibrists; Le Page Sisters, Hageman, Schroeder and James, Emerson and Omega, Campbell and Dare, Edith Murilla, Nizarras, flying ring act, and the biograph.

Forepaugh's Theatre opens for the season Aug. 11. The stock dramatic company will include all the favorites of last season, with George Learock as stage director. The roster is Carrie Radcliffe, John J. Farrell, Florence Roberts, Frank Peters, Albert Sackett, Willard Blackmore, Jennie Ellison, Walter B. Gilbert, Henrietta Vaders, William C. Carr, Mary R. Kennevan, Eugenia Webb, James S. Barrett, and Thomas B. Skervin.

The Auditorium, under the new management of J. Bard Worrell, will open the season Aug. 11 with Devil's Auction. The scenery and costumes are new. The specialty features are the Sidonia Troupe, Irene and Zaza, Three Brothers Leando, Clements Sisters, Annie Lloyd, Madame Phasey, Amalia Maveroffer, and Hilda Maccari, premiere danseuses. The dramatic cast includes Richard T. Brown, William H. Lorella, and Madge Torrence.

The Trocadero Theatre, under the management of Floyd Lauman, will begin its season Aug. 11 with Miaco's City Club.

The People's Theatre, now undergoing alterations and improvements, will open Aug. 25.

Milton Aborn, aided by the Dunbar Opera company, considerably strengthened, will open at Woodside Park Aug. 6 for balance of season.

Lillian Burkhart, in vaudeville, will make a flying trip from San Francisco to Atlantic City, opening at Young's Pier Aug. 6.

The Royal Marine Band of Italy, Parker's trained dogs, Professor Allinet's champion monkeys, and Professor Maguire's educated horses are the attractions for week at Willow Grove. The features at all the other open air resorts remain unchanged.

The Hashims, who now control the Grand Opera House and Park Theatre, in this city; Koster and Bial's, New York, and the Academy of Music, Washington, are busily engaged in improving and redecorating, and will have all their houses open by Sept. 1.

Cape May notes: Sewell's Point Pavilion has the following vaudeville acts this week: Clem Magee and Crimmons, Thomas J. Grady, W. H. and Lottie Bohema, Loro and Dorret, Harry and Sadie Daly.—The Columbia Opera company are singing La Mascotte and Chimes of Normandy. Carrie Godfrey leaves the company after this week, in order to rehearse with the new company for the Fall season.—Business at this resort is not up to expectations and it will not pay any traveling company to visit here.—Estelle Wentworth, a noted Washington singer, aided by D. L. Morgan's Orchestra, is giving great pleasure to the guests of the Stockton House in the weekly Sunday evening concerts.—Simon Hassler, musical director of the Chestnut Street Opera House and leader of the band at Congress Hall for the season, celebrated his sixty-ninth birthday July 25. He was the recipient of numerous telegrams and valuable presents from managers and theatrical stars, besides being serenaded by the combined orchestras of the various hotels here.

S. FERNBERGER.

WASHINGTON.

Improvements at the Theatres—The Capital City's Summer Resorts—Current Bills.

(Special to The Mirror.)

WASHINGTON, July 30.

Workmen are now busy at several of our theatres putting the houses in shape for the coming season. The National, Columbia, and Lafayette Square do not need improvement. It is among the vaudeville houses that the activity is noticeable.

At the New Grand Manager Plympton B. Chase is devoting his attention this season to the lobby, which, when completed according to designs, will be most inviting. Its extreme length permits of a liberal display and outlay. The golden gateway entrance, originally copied from the World's Fair Transportation Building, will be increased in attractiveness and made doubly brilliant with additional electric lights. A large and handsome office is being constructed for Manager Chase, which will be his headquarters as secretary of the National Association of Vaudeville Managers. A feature will be "The Academy of Design," which will occupy a section of the lobby. Paintings of Washington artists will be displayed, numbered and catalogued, there. A new drop curtain by Gates and Morange will be hung. In the auditorium there will be a brightening up of the decorations. The improvements devised behind the curtain line include an entire new stage and new sets of scenery.

The Academy of Music at present is quiet, but within the next week Manager Hashim is expected on the ground, and the month of August will find this house also undergoing renovation.

The Lyceum and Bijou theatres are in the hands of painters, paper hangers and decorators. Both houses will begin their season early, that of the Lyceum being scheduled for Aug. 6. Manager G. A. Wegeforth arrived from Buffalo during the week to direct the Bijou's improvements.

The new Palm Garden at Cabin John Bridge is a delightful addition to the many high-class amusements at this popular resort. The theatre itself, although only used during the Summer months, is a solidly built structure of an imposing design and a fitting addition to the other handsome and costly improvements made this season. This week's bill includes Field and Ward, Stuart, Delmore and Lee, and the Hawaiian Queens. Gertie Gilson was unable to appear last week and her place was filled by the Farrell-Taylor Trio, who remain for a second week. Sunday concerts will be given hereafter.

At Chevy Chase Lake the cornetist, Jules Levy, and Stella Costa-Levy, the vocalist, continue for a second week. Large attendance.

George Thatcher made a special appearance at Glen Echo Park Thursday night, the occasion being the trolley outing given by the president of the Traction Company to his conductors and motormen. Other special features were Clara J. Stevens and La Petite Alma, and Director Haley, of the concert band, in flute solos. The College Alumni String and Glee Club made a pronounced success during the week.

At the Lawrence Summer Garden the newcomers for this week are T. H. P. Harle, Lillie Held, Tennie Lorraine, Nettie Foster, Hattie Havens, Sandy Moon, Mary Hill, and Joseph Danish.

Davenport, the high rope walker, is an attractive card at the popular suburban resort, Chesapeake Beach.

At Wildwood Park business is excellent. Manager T. Arthur Smith's arrangment of attractive local events is meeting with deserved favor.

JOHN T. WARDE.

ST. LOUIS.

Gardens Prosper—Actors Enjoy Outings—Offerings This Week.

(Special to The Mirror.)

ST. LOUIS, July 30.

We have had good Summer weather the past week and business at the gardens has been very good, in fact the Delmar and Uhrig's Cave have had the most successful week of the season.

The Spencer Opera company at the Cave goes merrily on, winning fresh laurels each week. Grace Van Studdiford sang the title-role of Giroflé-Girofla superbly last week. W. W. Hinshaw, who always does good, conscientious work in every part assigned him, was splendid as Mourzouk. William Steiger was very funny as Don Bolero. This week the company is offering the first grand opera of the present season, Il Trovatore, with the following cast: Manrico, Martin Pache; Count Di Luni, William Wade Hinshaw; Fernando, William Steiger; Ruis, Thomas Hubbell; Leonore, Grace Van Studdiford; Inez, Dora McNeil; Azucena, Fannie Meyers. Next week, Il Trovatore.

At Forest Park Highlands last week The Girl with the Auburn Hair and Tom Lewis and Sam Ryan were the features. Mr. Lewis has appeared before St. Louis people many times and he is very popular here, but this is his first appearance here with Mr. Ryan; their laugh-provoking act went well. This week Colonel Hopkins is offering a big bill headed by Papinta, who has been a topliner at the Highlands for a number of weeks each season. Others are: The eight Cornallas, Troja, Musical Dale, the four Johnsons, Chevrial, Ruth Nelta, John Williams, and the Lawrence Sisters. In the Annex, a new building at the Highlands, views from the Paris Exposition will be shown.

Sam Morris and Caroline Irwin scored a hit at the Suburban last week in Mr. Morris' new sketch, Jack's Thanksgiving; there is plenty of action in the piece and it keeps the audience in a continued roar of laughter all the time. This week Manager Gumpertz has revived the minstrel first part, with Carroll Johnson, Willis P. Sweatnam, Fred Warren and Al Blanchard as end men. Hugh Stanton and Florence Modena head the olio with a sketch called For Reform, which, by the way, has been seen here quite often. Other entertainers are Querita Vincent, Willis P. Sweatnam, and the programme closes with one of Frank Dumont's afterpieces.

Maurice Freeman's Stock company gave a very pleasing presentation of Fanchon at Koerner's Garden last week. Sunday afternoon the bill was changed to Turned Up, with the following cast: George Medway, Maurice Freeman; Ned Steadam, Arthur Garrels; General Baltic, George Whitaker; Captain Medway, Charles Krone; Carraway Bones, Hugh Morrison; Policeman, David Conger; Ada Baltic, Carlinon Morrison; Sabina Medway, Alleen Morrison; Mrs. Pannoll, Fannie Abbott; Cleopatra, Nadine Winston. Next week, East Lynne.

The Delmar Stock company in its up-to-date version of 1492 pleased large audiences last week, and the same bill will be continued this week. Will Sloan made a great hit in his tramp specialty; his burlesque on the Spanish, serpentine and other dances was very amusing. Ed Begley dresses and acts the part of Queen Isabella very well, but his voice is bad; he also does a monologue turn in the second act which is well received. Sherman Wade does a very clever soft shoe dancing specialty, and W. E. Browning does well with his negro songs. The French Maid will be the next attraction, with Ethel Jackson in the title-role.

Manion's Park reopened to-day under the management of James Donovan. The feature of the bill was a sketch, Dewey's Reception, with James and Fannie Donovan, Henry White, James Lynch, Ruth Gordon and Alicia Hamilton. The olio comprised the three Remingtons, the Allen Sisters, Marie Mazelle, Clyde Bates and Frank Ernest, Al. and Pearl Roberts, and Joe Lavonia.

Colonel John D. Hopkins went to Chicago Tuesday on a short business trip. The Colonel is spending the Summer at Forest Park Highlands, as he says it is the coolest place in the country.

Fanny Da Costa and Franc Madigan, of the Spencer Opera company, left for New York Sunday to begin rehearsals in A Black Sheep. Miss Da Costa is to play the Queen of Burlesque this season.

George Shields, the basso of the Spencer Opera company, has gone East to join A Trip to Chinatown.

Fannie Meyers, of the Memphis Opera company, has been especially engaged by Manager McNeary for this week to sing Azucena in Il Trovatore. Gertrude Lodge, of the Spencer Opera company, left Sunday for Memphis, where she is to sing the Queen in The Bohemian Girl this week.

William Hayden, a member of W. H. Windom's Blackstone Quartette, was stricken with paralysis Thursday night at Forest Park Highlands. The four singers had retired from the stage for a moment prior to their third appearance, and Hayden had seated himself in a chair, complaining of fatigue. Suddenly he fell forward unconscious, and, upon being picked up, was found to have suffered a paralytic stroke. He was taken to the City Hospital, where he died on July 28. Hayden was a native of St. Louis and had been with Windom for several seasons.

A. C. Robinson and Clark Brown, press representative of Delmar and Suburban gardens, gave a swimming party at Clark's Natatorium, Thursday night, to the members of the Delmar Stock company, the vaudevillians from the Suburban and a few other friends. The party was largely attended, and of course these good Bohemians had a jolly time.

August Busch, vice-president of the Anheuser Busch Brewing Association, took the principals of the Delmar Stock company down the river on his beautiful yacht, Friday. Mr. Busch is a royal entertainer and the Thespians enjoyed the outing very much.

Sam Taylor, formerly press representative of the Columbia Park, has been engaged by Charles Frohman as advance man for one of his companies.

J. A. NORTON.

CINCINNATI.

Amusements Mainly Musical—Successful Summer Shows—Gossip.

(Special to The Mirror.)

CINCINNATI, July 30.

La Traviata is the bill for the current week of the opera company at Chester Park. The business done this Summer has been of the best, and Manager Gosling is to be congratulated on both his excellent company and the patronage it has received. All the principals were heartily applauded last night. There will be some changes in the personnel of the company this week. Adelaide Norwood and W. H. Clarke are to leave here and will join the Castle Square company at Manhattan Beach. Miss Norwood's last appearance at Chester Park will be as Violetta on Wednesday night. She will be succeeded by Mary Carrington. The old time local favorites, J. K. Murray and Clara Lane, have been engaged and they will be heard soon in The Bohemian Girl.

Three delightful promenade concerts are given at the Zoo weekly by Weber's Military Band. These serve to attract crowds at night, and in the daytime the unrivaled collection of animals brings visitors from everywhere.

The Coney Island programme has the names of Kurtz, the manual ocular marvel; Tenny and Livingston, Alice Porter, and the Eldons.

The Ludlow Lagoon caters to quite an extensive clientage, and has gathered together the following stars for this week's programme: Keno, Welch and Melrose, De Haven and Mai, the Lupes Brothers, Alfred Holt, and Morton and Elliott. Manager Anderson has been in Chicago on business and has just returned. The People's will open Aug. 12.

G. Edmund Hatcher, the well-known and popular press representative of the Pike, was married Tuesday to Laura Anderson, of Ludlow, Ky. Their friends and well wishers are legion.

At the Chester Park Vaudeville Theatre the Foster and Williams Comedy company is offering a clever burlesque called Pin-a-4. On the bill are Scott and De Foe, Stewart and North, Kane and West, Jasper and Gaston, Larence Chenault, Stewart, and Foster and Williams.

WILLIAM SAMPSON.

AMONG THE AMATEURS.

An amateur minstrel performance was given at Larchmont, N. Y., July 25, by members of the Larchmont Yacht Club. F. F. Proctor, Jr., was interlocutor, and among the others that took part were Jack Nellson, L. C. Spencer, George C. Murray, and T. J. S. Flint.

Seth Cabell Halsey directed the production of Because I Love You for the benefit of the firemen of Marion, Ind., July 20, 21. It proved a complete success. Anna Hollinger, who goes with the Boyle Stock company, Nashville, next season, played the leading role, assisted by the following amateur cast: Nellie Campbell, Sadie Sherman, Alice La Porte, O. Sumner Watts, W. E. Finley, Edward Yanung, Edwin Hulley, Nat Steele, Hovey Rogers, and Alfred Pyle.

THE FOREIGN STAGE.

LONDON.

A Catalogue of Closures—Warm Wave Works Havoc—Americans Abroad.

(Special Correspondence of The Mirror.)

LONDON, July 21.

Thanks to one of the most awful heat waves that ever waved in this city, my mems this week must, I fear, be brief. I will not go so far as to say with Hamlet, Prince of Denmark, "as brief as woman's love," but let us say, comparatively brief. In sooth, there is little this week

to chronicle but closures, and these are of a wholesale kind.

For example, the Strand, where The Brixton Burglary was lately put up, has suddenly closed, to reopen, says Manager Curzon, some time next month with a comedy called In the Soup, written by poor Ralph Lumley, Mrs. John Wood's son-in-law, of whose untimely death you were informed a few weeks ago.

The Prince of Wales', where Martin Harvey was lately ruling with The Only Way and Ib and Little Christina, also closed a few nights ago. It is to be reopened on or about Aug. 28 by the aforesaid Frank Curzon, who will then and there exploit Marie Tempest, the singist, as an actress in the Nell Gwynne play which has been adapted for her by Edward Rose from Anthony Hope's story, "Simon Dale."

The Haymarket, where The School for Scandal has been delighting all and sundry, will close to-night. Pending Harrison and Maude's return thereto with a revival of Sheridan's comedy and the subsequent production of a new Boer war play by Captain R. Marshall, the Haymarket will, from Aug. 30, be run by Julia Neilson, also in a Nell Gwynne play by your Paul Kester.

Wyndham's new theatre, where Henry Arthur Jones' comedy, The Liars, was so lately revived, likewise closes to-night. Its immediate future is not yet settled, but there is talk, but I fear only talk, of Madeleine Lucette Ryley's new comedy, My Lady Dainty, recently tested in Brighton, being brought to Wyndham's. At the moment of writing I learn that this project is likely to be postponed, but, as George Bernard Shaw says, you never can tell.

Her Majesty's, which Beerbohm Tree fondly thought to keep open for a long while yet, must also close to-night, all on account of the temperature. It will be reopened by the said Tree early in September with a revival of Julius Cæsar, with Tree again as Marc Antony, Lewis Waller again as Brutus, and J. D. Beveridge as Cæsar. Who is to follow poor young Franklin McLeay as Cassius is not yet settled. After Julius Cæsar Tree will stage Othello, alternating the characters of the Moor and Iago, as your Edwin Booth and our Henry Irving did some twenty years ago at the Lyceum.

The Garrick, with your bluesome adaptation of Zaza; the Comedy, managed by the Gilbert-defying Janette Steer, and the Lyceum, where Irving is giving some of his very best revivals, all close next Saturday.

As to the Garrick, that will pass anon into the hands of Arthur Bourchier, who will produce new plays by Pinero and J. M. Barrie. The Comedy will wind up with the plucky Janette appearing as Hamlet and Romeo (selections only), and as the gory heroine in a new pre-Noachian play written by Mrs. Alicea Ramsey and entitled Isla, the Chosen, period 4,000 B. C., if you please.

As regards the Lyceum, that house will again be taken by young Martin Harvey from the time that Irving quits until his return thereto next April. Harvey's first venture will be, he tells me, Romeo and Juliet. This is to be followed by a drama adapted by Charles Hannan from F. Marion Crawford's story, "A Cigarette Maker's Romance."

Touching American matters in town, I may here mention that the *Maine* banquet at the Savoy Hotel the other night, with Lady Randolph Churchill in the chair, was a beautiful affair and a great success. Among the best known American citizens present were your beloved Ambassador and Ambassadress Choate, Mrs. Ronards, Mrs. Moreton Frewen, and Mr. Bayard Cutting.

They tell me here—that is, some of our good friends who blow across to me from your great and growing land of the free and home of the brave—that you have over on your side a weird rumor that the good knight, Sir Henry Irving, contemplates the early production of an English dramatization of Die Bluthochzeit. Concerning this, I have only to say that if such thought entered once into the philosophy of the much beloved Sir Knight it must have been abandoned by this time. I hear, though, that he really does mean to present ere long that play about a Swedish king whereof I told you long since.

Mabelle Gilman, who has a column interview in to-day's *Era*, is this week at the top of the Pelican's poll for "the smartest woman in London"—with 3,000 votes. That will show you how quickly the already beloved Mabelle has caught on. Your diamond ankleted citizeness, Annette Fengler, who is again at the Tivoli, has just been engaged to play principal girl in the next chief Dublin pantomime. Robinson and Baker, the wondrous American jumpers, have started a successful engagement at the London Hippodrome. Your marvelous Streator Zounves finish at the Empire to-night prior to going on tour. Saharet, the assiduous acrobatic dancer and lovely creature, is scoring at the Alhambra. So is your native handcuff-shifter, Houdini. Your Laura Burt, always a welcome player here, has this week started playing the plucky heroine in In Old Kentucky on the road. The Casino Girl has now been secured by Manager Lowenfeld to open his new theatre next door to the Lyric next New Year's Day.

Speaking of the Lyric, where Florodora is still a big success, here is a portrait of Tom R. Davis, who runs that attraction and is also lessee of the Comedy and a runner of many touring companies. Davis, who has fixed for Jemmy Davis (otherwise "Owen Hall") to follow Florodora with a piece called The Silver Slipper, tells me that he proposes to come to your side anon to produce the aforesaid Florodora. You will find him a jolly sort of fellow, and withal as shrewd as they make 'em.

GAWAIN.

PARIS.

A New Play by a Novice—Sousa's Triumph—More Male Roles for Bernhardt.

(Special Correspondence of The Mirror.)

PARIS, July 12.

Thank heaven, a new play at last! True, not a very good play, only one of the out-of-season ventures that authors to whom managers have turned the cold shoulder are wont to make—when they can raise the money. Nevertheless, a new play, and an opportunity for the reviewer to keep his pen from rusting through disuse.

Le Fils de L'Etrangère is the name of this play. Its author, M. Sipière, conceals his identity beneath the pseudonym of "M. Desmirail." He is a novice at playwrighting, a fact that one that sees his work need not be told. Unable to find a manager to produce his play, "M. Dismirail" decided, rather than deprive the public of a treat, to present it himself. So he hired the Gymnase, engaged a special company, and gave the premiere of Le Fils de L'Etrangère last evening.

It's a rather odd task that "M. Dismirail" has undertaken—namely, that of writing a sequel to another man's story. For Le Fils de L'Etrangère deals with succeeding incidents in the life of Mrs. Clarkson, heroine of Dumas *fils'* play L'Etrangère. Mrs. Clarkson—it is not amiss to repeat these facts, for Dumas' play was done a quarter of a century ago, and isn't very well remembered—was a gay, and, to put it mildly, indiscreet American of Creole origin, who was guilty of an intrigue with the Duc de Septmonts, whom Clarkson, discovering the liaison, shot and killed. With this insight into Mrs. Clarkson's character, as drawn by Dumas, we are not surprised to find that in the hands of "M. Dismirail" she soon found a successor to the Duc. The new lover was M. de Bonnecour, a wealthy man, and Mrs. Clarkson at the time of her husband's death was De Bonnecour's mistress. She went to America, where a son was born to her. Though De Bonnecour was really the infant's father, Mrs. Clarkson contrived to ascribe its paternity to Clarkson. The child grew to manhood under the name of René Clarkson and was, to the world, of legitimate birth. Mother and son returned to Paris, where, liberally supplied with money by De Bonnecour, Mrs. Clarkson gratified her social ambitions. Her greatest hope was that her son should marry well, and ere long he became betrothed to Louise de Kerletra, daughter of a poor but proud marquis. Just after their wedding the story of René's birth is revealed to the Marquis and his daughter by an erstwhile friend of Mrs. Clarkson. The Marquis' pride receives a severe shock and he wishes a separation. Louise loves her husband, however, and will stand by him if he will but return the fortune that De Bonnecour has given him. But René is yet too weak to do this. He wavers for a time and then refuses, out of fear of poverty. Louise parts from him, and the young man enlists for the Madagascar war, where his bravery wins him a decoration. The service seems to strengthen his manhood, for when he returns to Paris, to find his wife still waiting for him, he renounces his fortune and the couple are reconciled. Mrs. Clarkson's variegated career has been cut short meantime by death, her last exploit having been a quarrel with De Bonnecour, who is himself nearing the close of a life of dissipation.

This story, not of much depth, contains a good meed of incident and is a consistent working out of Dumas' character. Plot alone considered, it is the equal of many and superior to some of the plays that our managers accept and produce. But where "M. Dismirail" fails is in his construction. Here the amateur's ignorance of stage technique is manifest. The acts hang together loosely, and there are many periods when inaction makes the play drag. The dialogue impresses one favorably, and with revision by a practiced hand and happier surroundings a thorough success would have been scored. As it was, the play's reception was of considerable warmth, and the applause was for the author and not for the actors, who were a somewhat sorry band. Mlle. Sandry (Louise) and M. Delmanne (René) were the exceptions.

The Fourth of July here was a truly glorious day for John Philip Sousa. The "march king" became the idol of Paris on his first appearance here some weeks ago, and he returned from his tour of Germany to find a princely welcome in store for him. Sousa and his band signalized their return by a concert at the unveiling of the Lafayette statue given by the school children of the United States in the court of the Louvre. There was a great crowd present, and Sousa's new march, "Hail to the Spirit of Liberty," set the crowd wild with approval. Then the band headed a parade through streets in which the Stars and Stripes were everywhere seen. In the afternoon and evening the band was heard again, at the Esplanade des Invalides, and the enthusiasm was even greater than before. Henceforth and forever Paris is Sousa's slave.

There will be another and a hotter time here on Saturday, which is Bastile Day, France's Fourth of July. Great preparations have been made for special features at the exhibition, and the street dances, concerts and fireworks are to be even more numerous than usual. At most of the theatres the customary free performances will be given.

Another American, who is sharing laurels with Sousa, is Loie Fuller, whose theatre is proving a mint. For years a favorite here, La Loie is doubly popular now that she has a house of her own. The little theatre is extremely pretty, and much originality is shown in its design. The interior decoration is a reproduction of La Loie's marvelous dances. The plaster is molded in far-reaching, wavy folds like those of the dancer's skirts. Illuminated by lights of many colors the effect of this scheme of decoration is beautiful. The entertainment that Miss Fuller is offering just now is decidedly good. She appears in several dances that are gems of artistic lighting and cause much admiration. Also on the bill are Sada Yacco, Otto Kawakami, and the Japanese company that New Yorkers saw last Winter. The performances of these players from the land of the chrysanthemum are watched with interest and appreciation. Sada Yacco, in particular, has shown herself to be possessed of genuine dramatic ability of a high order.

Sarah Bernhardt, not content with Hamlet and L'Aiglon, sighs for more male roles to conquer. To think with Sarah is to act, so she has made plans to appear after her return from America as Romeo and as Bertrand in La Princesse Lointaine. Bernhardt was the original Melisande in this play, and this role, as well as that of Juliet, will be taken by Madame Le Bargy, who has recently decided to become an actress. This wholesale assumption of male roles is interesting as a curiosity, but in my humble opinion Madame Bernhardt and other actresses would do better to confine themselves to portraying characters of their own sex.

The revival of Les Deux Gosses at the Ambigu is a remarkably good one and is drawing well. La Dame de Chez Maxim at the Nouveautes is duplicating its former hit.

The Comédie Française has begun, with great these matinees fortnightly, but M. Claretie, in the exposition. It was the first intention to give these matinees fortnightly, but M. Claretie, in response to many requests, is arranging for more frequent performances.

T. S. R.

BERLIN.

The Close of the Season—Grand Opera Singers in The Mikado—Fulda Resigns.

(Special Correspondence of The Mirror.)

BERLIN, July 15.

The Berlin theatrical season practically closed with the departure of the Vienna Volks Theater company. This company gave us the very last two Anzengruber plays—namely, Alte Wiener and The Vicar of Kirchfeld. There may be many authors whom we like or admire, but no one of them has such a capacity for awakening the personal love in our hearts that Anzengruber possesses. It is a thing quite apart from our admiration of his work. We do not love him for his originality, nor for his wholesome humor, nor for his subtle poetry, nor his technique, which came as naturally to him as living, but we love him for himself, as we see and hear him through his plays. He comes to us like a breeze across a blooming meadow, bringing with it the perfume of myriads of flowers and new mown hay. Quite modest little flowers they may be, cowslips and primroses, but we stop by the roadside and take a long breath. We feel refreshed, we feel more contented, we think better of our fellow-men and of ourselves. There is no regret, only a feeling in our hearts that we are glad we are living.

The first-mentioned of the two plays was one of Anzengruber's earliest and lacked a maturity that we do not miss in his others. It was splendidly acted by Frl. Glöckner and Wallentin, Frau Martinelli, Herren Martinelli and Meth. The Vicar of Kirchfeld was equally well acted by Frl. Glöckner, Herren Kutschera and Martinelli. It is to be regretted that Berlin has not seen this last mentioned artist to greater advantage. With the exception of his Anzengruber roles, which were played as perhaps no one else can play them, Martinelli has not been well cast, and the Berliners did not realize what an artist they had in their midst.

Josef Jarno, a Berlin favorite, for some years member of the Lessing, Neues and Deutsches theaters, and at present actor-manager of the Josefstadt Theater in Vienna, has opened with his wife, Hansi Niese, a Summer engagement here at the Neues. The first play offered us was Arthur Pfarhofer's farce, The Honeymoon, which provoked considerable laughter. Hansi Niese as the young wife was excellent. The next play, or rather plays, were three one-acts—namely, Creditors, by Strindberg; Ludwig Wolff's satire, entitled The Moonlight Sonata, and Arthur Schnitzler's farce, The Farewell Supper. If Strindberg's Creditors, which has been given often in Berlin, verges too much toward hyper-nervous modernism, the minds of those present were sufficiently relaxed by The Moonlight Sonata and The Farewell Supper. These proved decided laughing successes. The next on the programme was Nestroy's farce, Lumpaci Vagabundus. This time the three men's roles, the tailor, the carpenter and the shoemaker, were played by three women, Frl. Pohlmeister, Palme, and Hansi Niese. This is not untraditional with the Nestroy farces, and the effect was most amusing. Hansi Niese was a capital shoemaker, and the other two members of the "dissipated clover leaf" did good work also.

A special performance of The Mikado took place recently at Kroll's Theater, which is really a branch house of the Imperial Opera. The Imperial Opera singers, including Emilie Herzog (Yum-Yum), Marie Dietrich (Pitti-Sing), Frl. Rothauser (Peep-Boh), Herr Liebau (Ko-Ko), Philip (Nanki Poo), Knüpfer (Mikado), were excellent. It was a surprise to see what lightness these grand opera singers infused into their parts. Sir Arthur Sullivan, who directed the orchestra on the occasion of the first performance, expressed himself most delighted. During the evening the Emperor summoned him to his box, and after a friendly chat presented him with a costly present.

Dr. Ludwig Fulda has resigned the position of chairman of the Free Stage, which position he has held since the inauguration of this society. The resignation was sudden, caused by a disagreement between himself and the other officers on account of the non-production of Julius von Gans-Ludassy's volks drama, Der Letzte Knopf. The Free Stage was organized for the purpose of producing dramas of literary or dramatic merit which for one reason or another could not be produced at a regular theatre. Ludwig Fulda, it seems, had accepted Gans-Ludassy's play for production and had written him to that effect. Everything for the production had been decided on when, during Fulda's absence from the city and without his knowledge, the other officers of the Free Stage voted the play out and wrote the author to this effect. On his return Dr. Fulda discovered what had been done quite by accident. This, with other little differences of opinion, decided him to hand in his resignation, which was accepted.

Louis Hoguet, a once famous ballet dancer, died last week, aged seventy-six years, at his home in Steglitz, near Berlin. Hoguet was for some years first solo dancer and mimic at the Grand Opéra in Paris. His wife, Agnes Köbisch, also a celebrated dancer, and several children survive him.

Eugen Janovics, actor and stage-manager of the National Theater in Klausenburg, has just passed his examination as doctor and professor of philosophy. Professor Janovics has been a member of the National Theater for four years, during which time he has been, as far as his time permitted, in regular attendance at the Klausenburg University. Just which profession he will follow in the future we do not know.

Maeterlinck's drama, Intérieur, has been accepted by Dr. Paul Lindau for the Berliner Theater.

Otto Erich Hartleben's latest drama, Rosenmontag, has been accepted for representation by Director Brahm, of the Deutsches Theater.

A short time ago I happened in the Burg Theater in Vienna and witnessed a revival of Goethe's Iphigenie, with Stella Hohenfels in the title-role and Josef Kainz as Orest. I was surprised to notice the atmosphere of "modernism" which pervaded the old temple. They tell me Kainz is in a great measure responsible for it. He came like a fresh spring morning into their high walls made gray with traditions, and his alertness and fire have not been without effect. He was splendid in the part of Orest, as was Stella Hohenfels as Iphigenie.

AUSTRALIA.

Nance O'Neil in Melbourne—Prosperous Plays and Players—Gossip.

(Special Correspondence of The Mirror.)

SYDNEY, June 20.

The success of Nance O'Neil remains undiminished in the slightest degree, the Melbourne audiences being, if possible, more enthusiastic than those of Sydney. Her impersonation of Elizabeth of England has elicited a unanimous expression of praise from the Melbourne dramatic critics, who top their profession in Australasia. Miss O'Neil has done more than this. She has effectually aided J. C. Williamson in transforming the Melbourne Alexandra from its position as a third-class theatre into a fashionable resort.

In Sydney, Bland Holt is doing good business with Woman and Wine at the Royal, as is Alfred Dampier with Briton and Boer, a transmogrified version of Jess, at the Criterion. The Palace and Lyceum are closed, but it is rumored that the latter has been leased by George Musgrove and his Anglo-American syndicate.

At the Melbourne Princess', Charles Arnold has not found The Professor's Love Story a trump card, and it will be succeeded immediately by a revival of Hans, the Boatman.

The Broughs are doing well in Brisbane, but it is possible that the famine in India and the war in China may necessitate a modification of their arrangements for an Eastern tour.

Comic opera has again proved an irresistible attraction at Her Majesty's, Sydney, where Mr. Williamson's revivals of Pinafore and The Pirates of Penzance will be followed by the production of The Rose of Persia. By the way, Mr. G. L. Goodman, Mr. Williamson's Sydney manager, has just completed his twentieth year of theatrical management in the New South Wales metropolis, the greater portion of which time he has acted for Mr. Williamson, both when the latter was a member of "the firm" and when he started on his own account.

Kyrle Bellew has left Sydney for London. Nearly the whole of his Australian holiday has been passed in Northern Queensland, where he

MADAME JANAUSCHEK ILL.

Madame Francesca Romangna Magdalena Janauschek, the famous tragic actress, was stricken with paralysis at her home in Brooklyn on the afternoon of July 16. She had just returned from a shopping expedition, ventured upon despite the excessive heat, when the stroke fell upon her. Fortunately the neighbors soon came to her aid and she was quickly removed from her apartments to St. Mary's Hospital. There, provided for by the Actors' Fund, she received the best medical treatment and, because of her splendid physique soon rallied. Since her removal to the hospital she has steadily improved, and it is expected that within a week she will be able to return to her home.

is reported as having large mining interests. On his return to London he will join Mrs. Brown-Potter in producing David Belasco's version of The Duke's Motto and H. H. Hamilton's version of Monte Cristo.

Tom Fitzgerald, of Fitzgerald's circus, reports having made numerous engagements for Australia, including the Dunbar Trio, Karl Brothers, Rhodesia, a female rival of Cinquevalla; Cicero, wire walker; the Sandaschevsky Family, Russian dancers; Guillaume, the French clown, and his dog, and others. The tour of the circus will commence a few days hence in Northern Queensland, in order to avoid the hot season in that part of Australia, and also because there is plenty of money and no competition in the northern cities and towns.

JAMES PLUMMER.

FOREIGN NOTES.

A theatre is being built in Berlin to be devoted to the producing of plays by young writers of the modern realistic. It will be called the Theater der Gegenwart.

The Prince Regent of Bavaria has refused to accept the resignation of Vreiherr Von Perfall, music intendant general at Munich.

M. Malherbe, librarian of the Paris Grand Opéra House, is collecting autographs of composers from all over the world, and will exhibit them next month at the Congress for the History of Music. Among the autographs received is a piece of music written and composed by the German Emperor.

Reyer's Salammbo will be produced the coming season in Berlin.

At the Vaudeville Theatre, Seinpost, Scheveningen, Holland, the following artists have been engaged for the opening: Solser and Hesse, Sisters Perronio, Brothers Hauser, Alice Lorette, Bella and Louise Schäfer, Felix de Marcé, Signor Chezzi, Troupe Tarkatoff, and the Royal Yanettos.

Henri Falcke, concert pianist, of Paris, has been engaged by the Berlin Philharmonic orchestra-kurhaus, Scheveningen, to give a few concerts the latter part of this month. Raff's Symphony in G and Dvorák's "Aus der neu Welt" will be rendered for the first time by the orchestra.

The Amsterdam Choral Society Cæcilia has received a bequest of one thousand florins by the will of the late A. M. Godefroy.

Nelly Zandvoort, a Dutch girl, has obtained a first prize as concert pianist at the Hoch's Conservatory, Frankfort.

T. Nelson Downs, the American coin manipulator, has opened with great success at the Circus, Rotterdam.

A concert number was composed by Cowen for Paderewski, who rendered it without book at Queen's Hall, London, with great success.

The Theatre de la Monnaie, Brussels, will open its season Sept. 4 with The Huguenots. M. Dassy will be Saint Bris and Mlle. Miranda Marguerite de Valois.

The production of Björnson's play, Ueber die Kraft, has been forbidden in Vienna.

The Wiener-Männergesangverein, under Kremser and Von Perger, obtained an immense success at the Paris Exposition. Conductor Mahler was prostrated by the heat, but was able to conduct the overture of Freischütz.

Blumner has resigned as director of the Sing Academie, in Berlin. Proposed for this position are Professor Spengel, of Hamburg; Wilhelm Berger, of Berlin; Josef Fischer, of Hanover, and Georg Schumann, of Bremen. The nomination will take place in November.

A prize of 4,000 francs was given to Devore, author of Le Conscience de l'Enfant, by the Academie Française. The play was produced last year at the Comédie Française, and was held to be the best play of the year.

Papers have been found by Longo stating that Domenico Scarlatti was born on October 26, 1685, in the same year that Händel and Bach were born.

An American pianiste, Miss Goodlaw, will make her debut with the Berlin Philharmonic Orchestra, at the Kurhaus Scheveningen, with Tschaikowsky's concert in B moll.

Max Haibe's new play, Jugend, has been prohibited in Dresden.

Tino di Lorenzo, the famous Italian actress in Rome, lost jewels valued at 100,000 francs recently. While she was at the theatre thieves broke into her house.

Fräulein Hedwig Materna, a niece to the famous Wagnerian singer, Amalia Materna, has been engaged as dramatic soprano at the Stadttheater, Mainz.

Josephine de la Mar has been engaged at the Grooten-Schouwburg, Rotterdam.

J. A. Kwart has been engaged as conductor for the Nederlandsche Opera in Antwerp, in place of Mr. Wambach.

An open-air performance will be given at Saalburg, near Hombourg, in August, by the stock company of the Hoftheater, Wiesbaden. The German Emperor will attend the performance. Saalberg will be turned into a Roman camp, surrounded with soldiers in Roman dress. The Emperor will be met by priests, noblemen and field marshals, all in Roman attire. The leading actor, in the costume of a Roman priest, will read a prologue in verse by Josef Lauff, dedicated to the emperor.

Hendrik Ibsen is seriously ill at Sandefjörd.

Desiré Pauwels has been engaged at the Nederlandsche Opera, Amsterdam.

LOUIS MAURICE.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

Telephone number, 632 28th Street.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Full Mall American Exchange, Carlton St., Regent St.; Anglo-American Exchange, 3 Northumberland Ave., Trafalgar Sq. In Paris, at Brentano's, 17 Avenue de l'Opera. In Sidney, Australia, Swain & Co., Moore St. The Trade supplied by all News Companies.

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The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - - - - AUGUST 4, 1900.

Largest Dramatic Circulation in the World.

LONDON AND NEW YORK.

THE announcement that a German theatre is soon to be opened in London moves one of our daily newspapers to editorial wonderment. That no German playhouse hitherto had obtained a permanent foothold there is attributed by it to "the insularity of the British playgoer," and by way of contrast attention is called to the fact that for many years theatres have been devoted to performances of German plays in New York. The "dislike or distrust of any foreign performance taking place on the British stage," somewhat obscurely continues our more or less luminous contemporary, "so long, that is, as it was presented as foreign, accounts for the treatment accorded to foreigners who sought the favor of the intelligent British public."

The reason why the German stage has long and successfully existed in this city is because our German population is very large. Our German fellow-citizens are great lovers of healthy and artistic amusements, and they patronize their native drama and opera with the utmost enthusiasm and liberality. London's Teutonic population is comparatively small. That is why it has not had a German theatre. Our German theatres draw their support from Germans, not from native Americans. What basis has our contemporary for its censure of the British public in this regard?

The British playgoer may be insular in some respects; but his tastes are broader and his hospitality to foreign artists is greater than we have observed in the French playgoer, for instance, although he is less appreciative of imported plays and actors than is his American cousin. The British playgoer, on the other hand, has an honest respect for the products of his own stage and lends patriotic encouragement to English dramatists and players. That is a sign of insularity, perhaps, but it is a good sign, and it might be wished that there was more of the same spirit manifested here. In that case the American drama would be less of a shadow and more of a substance, and our prominent theatre managers and speculators in "the business" would no longer be able to neglect the claims of American talent.

The Englishman neither "dislikes" nor "distrusts" foreign art and foreign artists. England has drawn liberally upon Continental sources for a portion of its dramatic pabulum for many years. London has welcomed heartily such celebrated foreigners as Salvini, Ristori, Duse, Bernhardt, and Coquelin, and the German, French and Italian opera have flourished there more consistently than in New York. With a few exceptions London has received courteously the leading players from this country—especially in recent years—and has rewarded them according to their deserts. That certain American actors have failed in their assaults upon the British public is not strange in the least. These same actors have met with but limited success at home, where they are not looked upon either as notable or representative.

THE MUCH-ABUSED PUBLIC.

THE plea of the manager who is put upon the defensive by criticism of one of his ventures that calls for criticism on the score of propriety or good taste almost invariably is that there is a "public demand" for the particular thing that he has supplied.

Undoubtedly there are persons that will patronize anything off color, vulgarly sensational, freakish, or even indecent, if the opportunity to do so is presented, just as there are persons that patronize things that flourish in secret, although forbidden by law. But such persons are no more the public than are the various other groups of persons the expression of whose criminal tendencies, or manias, or weaknesses, has led to their isolation in institutions for the good and the safety of the community.

The operation of a manager who panders to the prurient or the evil-minded—who produces a nasty play, for instance, because he thinks there are enough persons that will patronize a nasty play to make the production profitable—is no better than the manager of a museum, so called, that caters to vulgar curiosity by exhibiting freaks and monstrosities. In respect to morals the theatre manager in such case is worse than the museum manager.

And there is another class of theatre managers that trade upon notorieties, on the same theory of a public demand for the social, criminal and other freaks that seek the stage as a means of making money, and without the slightest capacity of any sort for the theatre. For instance, a young woman of Harlem who had created a sensation some months before by eloping to Europe with a young physician of her neighborhood announced soon after her return that she might "go on the stage." Some so-called "manager" no doubt put this idea into her head, but the real public ought to be thankful—as members of the theatre profession are thankful—that nothing has come of it. If this young woman wishes to exhibit herself, the dime museum is the place for the exhibition; not that the dime museum fills a useful place in the economy of humanity, but because, so long as it prospers, it should include among its exhibits all such persons. Of a kind with the eloping young woman is a man recently acquitted of a charge of murder committed in Western New York on a second trial, after conviction on a former trial. He is to appear in a Buffalo vaudeville theatre, it is said. His appearance in a vaudeville theatre would not be so bad as would his appearance in a regular theatre, where yet he may be exploited by some "manager" of the museum sort. But his real place, if he has any place in public, is also the museum, although persons of his like are seen in wax counterfeits in other places of curious resort.

On the whole, and happily, there seems to be less profit in the projection of freaks and notorious persons than there formerly was, although the race of "managers" that would project them never will die out. Such managers hang on the outskirts of the theatre, and they are kindred of the persons in other professions that disgrace those professions.

CHARACTERISTIC.

A MANAGER whose operations are many, yet who repeats his "announcements" from time to time, evidently in the hope that the world will think him the dominator of the world's theatre, the other day made a characteristic reply to a question propounded by an interviewer to whom he had detailed matters that already had been printed as to his plans for next season.

"What is your opinion about the tendencies of the drama?" was the question. "I don't believe in tendencies," was the reply. "I believe only in clever, well acted, well produced plays. The audience is always ready to appreciate them, whatever their line."

The many dramatic writers on the press whose pens this manager seems to control whenever those pens spill ink about the manager himself, no doubt hail the foregoing response as worthy a veritable Napoleon of the drama.

But the plain fact about the response is that it is worthy only of the smart dealer in a variety of dramatic goods—a dramatic "notion merchant."

The drama would have but one tendency if this particular manager and his minor fellows did in fact control, as they pretend to control, the theatre. That tendency would be downward.

Such a manager would do anything that would "draw a dollar" that otherwise would remain in the pocket of prurient curiosity.

The drama, under this manager's administration, has no tendency that is not inspired by the mercantile spirit. And it is a good thing for the theatre that he does not absolutely control the theatre, his pretensions to the doing of which are as characteristic of him as the remark quoted.

LETTERS TO THE EDITOR.

Education for the Stage.

ST. LOUIS, July 27, 1900.

To the Editor of The Dramatic Mirror:

SIR.—The editorial in a recent number of THE MIRROR alluding to the status of the actor's calling, and the one in the current number relative to an actors' congress, are pertinent to the existing condition of that function of the American theatre which concerns the education of its recruits.

No person qualified to judge will deny that the greater part of those engaged in the field of dramatic art regard their pursuit as a trade. They acknowledge this not so much by verbal expression as by the manner that characterizes their fulfillment of its demands. Consequently those persons that are elected from the rank and file to the positions of stage-manager, stage director or producer, as a rule, possess neither the intellectual qualification nor the spirit necessary to properly direct and to educate the mind of the novice, whose instructor they become by virtue of their position, and whose mentor they should also be.

So it is but natural that the young man or woman, especially those who, having had no experience in the world at large, nor in other walks of life, step from the school or drawing-room upon the stage, readily and unknowingly follow the trend of their constituted superiors. When, as it occasionally occurs, the person occupying an executive position is thoroughly competent and well versed in every branch of his art, the prevailing conditions give him neither time nor opportunity to touch upon anything that is not immediately concerned with the work at hand.

So the "school" of the American theatre of to-day offers nothing in its curriculum to incite or to foster a desire for intellectual advancement. Unless the beginner has enjoyed an academic training or possesses a natural tendency for mental growth, he stops and is fully satisfied when he in a measure becomes proficient in general stage business and in the proper use of the merely physical powers requisite for dramatic representation. He does not realize that the scope of the physical functions is limited to the ability and strength of the psychical, and that the stronger the mind the greater the power of expression.

The first editorial referred to deplored an existing condition, a primary reason for which I have endeavored to show. Let us hope that the second has sown a seed that may germinate and mature a plant prolific of much good for the betterment of that condition through individual intellectual advancement.

ARTHUR GARBELS.

B. B. Vallentine's Play, In Paradise.

AMERICAN DRAMATISTS CLUB,
NEW YORK, July 27, 1900.

To the Editor of The Dramatic Mirror:

SIR.—May I trespass on your space on a subject which I think of interest to dramatic authors and theatrical managers generally? The thanks of dramatic authors are due to you for your admirable and timely editorial in last week's MIRROR entitled "A Warning to Pirates." It certainly should be a wholesome lesson to those who offer or produce copyrighted plays without authority.

It looks very much as if similar proceedings would have to be taken in New York against a concern known as the "John B. Doris Amusement Company." This, as you may know, is an insolvent corporation, without assets, and against which there are claims, some of which I hold, amounting to several thousand dollars. A large proportion of this amount is for unpaid salaries to actors, etc. John B. Doris, who is the "company," was formerly the proprietor of a museum in Eighth Avenue, but he is better known as the producer of Orange Blossoms, a pantomime which, you may remember, was suppressed by the authorities for indecency.

Mr. Doris claims rights to my play, In Paradise, which is copyrighted, and of which I am the author, adapter, translator, as well as sole owner. He has persistently endeavored to prevent me from receiving my royalties from those with whom I have made contracts, but the absurdity of his position is shown by the fact that he has taken no legal action against me. All he does is to harass me in the way I have pointed out. He now employs an agent, Arthur W. Tams, to advertise the Doris company as "owners" of In Paradise.

Of course, I cannot prevent the insertion of announcements of this character, but it is just as well that managers who should attempt to produce In Paradise without my authority should know that they run the risk of arrest by United States marshals on the charge of violating the United States copyright law.

B. B. VALLENTINE.

A Word for Employes in Front.

BROOKLYN, N. Y., July 28, 1900.

To the Editor of The Dramatic Mirror:

SIR.—I am somewhat surprised that employes of the front of the house do not protest against Mr. Carl Herbert's allusions to their honesty. Perhaps they do not consider the accusations worthy of notice. In that they may be justified. Still, since he so brazenly flaunts their dishonesty in their faces, I think it calls for a word of protest.

Occasionally, as in any business, there are dishonest theatre employes, but these are the exception rather than the rule. I could name hundreds who are above suspicion, and to those Mr. Herbert's article is a gross injustice.

I think it would be well if Mr. Herbert would qualify his statements instead of making them so general.

Very truly yours,

J. PAUL OWEN.

An Unequaled Medium.

NEWTON, IA., July 27, 1900.

To the Editor of The Dramatic Mirror:

SIR.—Our recent advertisement in THE MIRROR brought us answers from enough people to have filled a dozen companies. As a purely dramatic paper there is nothing on earth to compare with THE MIRROR.

I wish to say that the better class of repertoire managers are fully in sympathy with you in your fight against play piracy.

Yours cordially,
H. H. FISHER,
Manager Chase-Lister company.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from July 6 to 12, 1900.

THE COONTOWN 400. By Will A. Humphreys. Copyright by Ernest Willis.

A DAUGHTER OF AMERICA. By Lillian Hartman Johnson.

AN INDIANA MAYOR. By J. C. Nugent.

KING WASHINGTON. By Robert Lewis Weed.

ROSES. By Julius Wedekind.

TOLL GATE INN. By Arthur Langdon McCormick.

PETITION FOR GENTRY'S RELEASE.

A petition will be presented to the Pennsylvania State Board of Pardons, during its session in Harrisburg, in September, asking for the return to freedom of James B. Gentry, who is serving a life sentence in the Penitentiary for the murder of Madge Yorke. The petition, which is signed by many prominent players, sets forth that Gentry was *non compos mentis* at the time of the tragedy, and is now dying of consumption.

BETWEEN OURSELVES.

When there's trouble on your mind,
Why—go a-fishing;
No matter what its kind,
If it is itching;
Take rod and fly and line,
If no fish, why, don't repine;
You'll cast away your worry,
While you're fishing.

If bills are overdue,
Why—go a-fishing;
Hunt up a friend or two,
For your enriching;
If denied by all you ask,
Have patience in your task;
It's what you sadly need
When you're fishing.

Reporters for the press
All go a-fishing;
With calm and cool address,
The news up-dishing.
A fact of black or white
They paint in colors bright;
The bow is badly stretched
When you're fishing.

How often on the stage
We go a-fishing;
When the prompter's lost the page,
For fear of hissing,
We fly from verse to prose,
And say—(Heaven only knows!)
Sometimes the words oft used
When you're fishing.

CHARLES KENT.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of* THE MIRROR *will be forwarded.*]

INQUIRER, New York: Copies of THE MIRROR of the issue of Jan. 6, 1900, may be had at this office.

K. J., New York: We find no record of Julia Marlowe having appeared in the role of Lady Macbeth.

FRANCIS CONLAN, Watchung, N. J.: Sadie Martinot produced the play entitled Madame de Pompadour in Washington, D. C., Feb. 22, 1892.

G. S. H. AND P. A. K., New York city: Barnum and Bailey's Circus is booked to show in Hanover, Germany, during the first week in August.

H. H. J., Philadelphia: A portrait of Valerie Bergere was published in THE MIRROR of April 14, 1900. Copies may be had from this office at 20 cents each.

F. H. S., Chicago: THE MIRROR does not know the present address of the organization. A letter addressed care of THE MIRROR will be advertised.

J. H.: Money Mad was produced at the Standard Theatre, New York city, April 7, 1890. The season previous it was presented in Chicago under the title of A Noble Rogue. The play was adapted from a melodrama called Through the Dark.

RALPH KELLARD: 1. The advertisement, measuring one-half an inch, will cost $1.05 for one insertion, $2.10 for two insertions, and $3.92 for four insertions. 2. Shubert Brothers are to manage the stock company that will play the new Teck Theatre, Buffalo. 3. Salaries vary according to the production and the ability of the player.

OLD TIMER, Chicago: The first appearance of Joseph Jefferson in Chicago occurred in 1838, when the actor and the town were both young. Chicago had then only two thousand inhabitants. The theatre was a rough affair of unpainted boards and canvas. What role Mr. Jefferson first played there is not recorded, as he was but nine years old and was acting with his father and mother.

R. J. B., Baltimore: The Flowers of the Forest is an old three-act drama by John Baldwin Buckstone. It was produced at the Adelphi Theatre, London, in 1847, and during the next ten years was acted at the National Theatre, Boston; the Boston Museum, the Howard Athenæum, Boston; the Bowery Theatre, New York, and the Royal Lyceum, Toronto. In the original production at the Adelphi, C. J. Smith and Madame Celeste appeared in the chief roles. (2) Angela; or, The Actress of Padua, is a translation from the French by G. à-Beckett. It was acted at the Bowery Theatre in 1852, and at Burton's Theatre in 1857.

R. H. T., Cambridge, Mass.: Charles H. Hoyt's comedy, A Texas Steer, was first produced at New Bedford, Mass., April 28, 1890. The cast was as follows: Maverick Brander, Tim Murphy; Fairleigh Bright, W. S. Harkins; Yell, Otis Harlan; Bragg, J. C. Miron; Blow, M. J. Heckert; Brassy Gall, George A. Beane, Jr.; Colonel Pepper, James Horan; Fishback, George F. Marion; Knott Innett, Julian Mitchell; Othello Moore, Barry Maxwell; Lieutenant Greene, James Horan; Sergeant at Arms, C. L. Warren; Anatole, George A. Beane, Jr.; Crab, John Deady; Mink, Olney Griffin; Sam, Frank Baldwin; Slowboy, John Deady; Mrs. Brander, Alice Walsh; Mrs. Major Campbell, May Stuart; Dixie Stile, Alice Evans; Bossy, Flora Walsh.

MUSICIAN, Chicago: Mozart was born in 1756, and composed his first opera, La Finta Semplice, when only twelve years old. His second opera was Bastien und Bastienne, and both operas were performed in 1768. Strangely, the first was written in the Italian style and the second in the German style—the two styles of composition that Mozart later fused together with beautiful effect. Between the years 1770 and 1775 Mozart composed Mitridate, Re di Ponto, Lucio Silla, La Finta Giardiniera, and Il Re Pastore. In 1778 the young composer visited Paris and made a careful study of the French operas then popular. Upon returning to Germany his first work was Idomeneo, which was performed at the Court Theatre of Munich on Jan. 29, 1781. With this opera Mozart stepped from boyish precocity to the mastery of maturity, and in the ten years between that time and the time of his death he composed the many works that made him famous.

SAID TO THE MIRROR.

WILLIAM J. BUTLER: "The arrest of Will Chapman, manager of the Chapman-Warren company, for producing Charles S. Sergel's play, Captain Rackett, under the title of All a Mistake, may mislead some persons into believing that Captain Rackett and All a Mistake are one and the same play, which is not the case. Mr. Chapman may have advertised his production with All a Mistake special paper, but he certainly did not play my comedy-drama, All a Mistake, as it has never been produced save when I appeared in the cast in the principal part, Captain Merryweather."

LAWRENCE UNDERWOOD: "I notice in THE MIRROR the statement that Augustus Thomas' new play, The Gentleman from Texas, has as one of its features the stampede of a herd of cattle. Permit me to say that my play, On the Dale Ranch, written and completed nearly a year ago and to be produced the coming season, also contains a stampede of cattle. I write these facts, not wishing to be accused later of having 'lifted' ideas belonging to another."

MUSIC NOTES.

Lillian Blauvelt arrived in New York July 25 on the *Majestic*, after an absence of nearly three years. She will sing at the Maine Music Festival in October, and will then make a concert tour under the management of Henry Wolfsohn.

Mary Duff will make a concert tour of this country next season, under the management of Charles L. Young.

THE USHER.

At this particular time of the year the complaint of the Sires that ticket speculators are annoying them and their patrons has a jocular flavor. But the assertion of the managers of the New York and Cherry Blossom Grove that they intend to invite other managers to a conference with a view to checking the nuisance of curbstone speculating during the coming season is more to the purpose.

Nothing is likely to come of it, however. To begin with, certain managers of prominent theatres in this city stand in with some of the speculators. One or two carry on the speculating business themselves, using a salaried go-between for the purpose. They are always loudest in their denunciation of the system, but the only speculators they object to are the outside men who neither pay for special ticket privileges nor divide profits with the house.

As I have said frequently, any manager of a theatre can prevent speculating in his tickets if he chooses. Men like Augustin Daly and Colonel Sinn, who sincerely wished to protect their patrons from annoyance and imposition, found no difficulty in driving away the sharks. Where speculators abound, it can be assumed safely that they are welcome. The amiable intentions of the Sires, therefore, will undoubtedly fail to bring a change.

❧

As a matter of fact, the independent street speculator is less of an enemy to the theatre-going public than the hotel ticket agent.

The two concerns that monopolize this business pay the managers for the pick of the best seats before the public has the opportunity to buy at the box-office, and they are allowed to return unsold tickets an hour before the performance. In other words, they have a "cinch," while the licensed speculator outside, who does not work in with the manager, loses the face value of any seats he may not be able to dispose of.

Strangers chiefly patronize the hotel agencies, and they fall ready victims to the extortion of twenty-five per cent. or more above the regular prices. This scheme is a worse feature of the business than the sidewalk traffic, and a genuine crusade in the interests of the public—if one were possible under the existing circumstances—would begin with the abolition of the hotel agencies.

❧

The absorption of the programme privileges of all the New York theatres by Frank V. Strauss has created considerable discussion. The monopoly of these publications will enable the owner to escape competition and thereby augment his profits.

Strauss' rival hitherto has been Leo Von Raven, who has frequently outbid him for programme rights. At one theatre, for instance, Strauss formerly paid $3,000 a year for the programme. Last season Von Raven got it away from Strauss by paying $5,000. Certain managers would get the two competitors bidding against each other and thus secure a disproportionately large figure for the privilege.

The result of this system of selling programme rights has been to destroy the playbill and substitute for it an ill-printed, unattractive advertising pamphlet in which the cast appears in small type, chopped up into sections on different pages and there is little reading matter except a few jokes of ancient origin. The character that the playbill formerly had as the manager's official medium of announcement has vanished, and we have in its place a dirty, glove-soiling print on poor paper, obscuring the cast as much as possible in order to display the advertisements of patent medicines, corsets, champagnes, and all-night restaurants in the Tenderloin region.

Like the hotel agency imposition, the programme is a source of well-nigh universal complaint, and like it, too, it is one of the developments of the commercial idea in management. Mr. Strauss pays so much for his programme privileges that in order to realize a fair profit he is obliged to fill the sheets with advertising matter. If the greed of the managers were modified, creditable programmes could be issued by the publisher, although a return to the plan of each manager issuing his own bill of the play would be better yet.

❧

The manner in which Charles H. Hoyt was enticed away last week and committed to a Hartford asylum has aroused indignation among his friends in New York as well as the friends in Charlestown, N. H., who are now taking steps to secure his release.

Mr. Hoyt has been in poor health for a year or more, and his mental powers have undoubtedly shown weakening during that time. But to the casual acquaintance he has shown no sign of insanity. Paresis is a disease of slow progress, and it may be that the physicians who advised the commitment of Mr. Hoyt perceived premonitory symptoms that warranted their action.

If the playwright is, unfortunately, a victim of that incurable malady, and if the time has been reached when restraint and seclusion are necessary, well and good; but the circumstances of the case are such as to arouse unpleasant speculations, and for the satisfaction of Mr. Hoyt's friends at large it is to be hoped that the legal proceedings will be reviewed and his true condition ascertained by disinterested persons.

❧

Governor Heard, of Louisiana, has signed the Howard bill to prevent the piracy of manuscript plays, and the law is now in effect in that State.

The thanks of dramatists and the profession are due to Representative Charles McNea, who introduced the measure; to W. M. Barrow, THE MIRROR'S correspondent at Baton Rouge, who worked effectively in its behalf; to J. M. Lévêque, editor of the New Orleans *Harlequin*, who gave it splendid support, and to Espy Williams, of New Orleans, a member of the American Dramatists Club, who also lent a hand. These gentlemen were instrumental in securing the passage of the law.

Mr. Lévêque writes that the same bill will be introduced in the Texas Legislature next session.

❧

It is seldom that an actor becomes as enthusiastic over a character as William H. Crane is over David Harum. He tells me that of the many parts he has played in his career none has appealed to him with the same force and directness as this one.

Before the play was produced last season Mr. Crane made a vow that he would never appear before the curtain during a performance, except at the end. He has such a high regard for the character that he purposed to keep it always in the picture. To this rule he adhered in the preliminary performances and he means to stick to it next season, despite any temptations that may offer.

Mr. Crane says that at first he feared the "chestnutty" nature of David's most sententious sayings, as everybody had read them at first hand and they had long lost novelty. He devised a trick of his own to get around this successfully, however. It would be unfair to explain it in advance, but it is ingenious, according to the comedian's description.

❧

Says the Buffalo *Enquirer* in a recent issue:

The "syndicate" was not in control of the theatricals of America ten years ago, and there is interest in the general character of the entertainments which held the stage in New York at that time, as compared with the indecencies that greed and bad taste have put there since Mr. Frohman and his accomplices obtained supreme control of things.

We have not to go back ten years to find a contrast unfavorable to the stuff that has occupied the stage largely since the Trust or Syndicate came into being. Five years ago rational, healthy, and artistic performances predominated in the first-class theatres.

Under the present *régime* the tone of the American theatre has been lowered with remarkable persistency. Mediocrity and indecency are the long suits of the theatrical powers that be, and everybody else recognizes it.

But it's a long lane that has no turning. The history of the drama shows that every descent has been followed by an upheaval, and that by a period of improvement. History invariably repeats itself.

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Mrs. Sarah Cowell Le Moyne returned on the *Kaiser Friedrich* last Friday, refreshed and invigorated by her brief trip abroad. A fellow passenger sends me a copy of the passenger list, which in the printing of the actress' name furnishes this startling specimen of German type setting: "Frau Sarah Cowell de Morgue."

ARRESTS AT ATLANTIC CITY.

The Atlantic City police raided the Auditorium Pier at that populous Summer resort on Sunday evening and accomplished the arrest of Selma Kronold, Miss Bouton, Albert Guille, singers, and Alfred E. Aarons, manager.

The programme, it appears, had been announced as that of a sacred concert, but the local police elected to determine the exact line that often might have been drawn somewhere between sacred and other concerts, with the result that the Auditorium Pier was "pulled." Manager Aarons and the three singers were each held in five dollars bail on charges of violating the local Sabbath ordinance.

There is said to have been no small indignation in Atlantic City about the case, popular feeling inclining to the belief that unfair discrimination had been shown in raiding this particular pier, while other like resorts were suffered to continue in operation on Sunday unmolested.

ACTORS' HOME FUND.

Ezra Kendall sent a contribution of $200 last week to THE MIRROR for the Actors' Home Fund; and to the list of MIRROR correspondents contributing to the fund are to be added the following:

Louisa Dallas, Sunbury, Pa.	$2.00
Herbert E. Chute, Westbrook, Me.	1.00

These contributions bring THE MIRROR correspondents' fund up to $64.50.

During the past week *The Herald* has received the following contributions:

The New York *Clipper*	$100.00
Vaudeville entertainment at Mt. Clemens, Mich. (through A. E. Musgrove)	50.00
J. D. Williams	1.20

The grand total of the fund is now $69,285.36.

FRANK McKEE'S COSTLY BATH.

For and during the warm weather of the present Summer, Mr. and Mrs. Frank McKee (Isabelle Coe) and their pretty daughter have forsaken their cozy town quarters in West Twenty-fourth Street and have gone down to Seagate, N. Y., which is really the Western trip end of noble Coney Island, the slip of sand that used to be known as Norton's Point in the glad, simple old days when New Yorkers were wont to say that anything especially hopelessly unproductive was as "worthless as Coney Island sand." That was before the great American fakir discovered the fabulous possibilities of the present West Brighton.

Well, anyhow, Mr. McKee elected on Saturday to go in bathing at Seagate where, they do say, the surf contains not quite so much of watermelon rind, dead chicken and banana peel as is in evidence in the billowy wave of West Brighton, down by the iron piers. Mr. McKee sallied forth from his pleasant cottage, yclept "Green Gables" forsooth, and repaired to the cottagers' bathing pavilion, where he donned his aqua marine suit and proceeded to engage in a refreshing dip in the briny. But first he left in care of an apparently honest attendant a diamond watch and locket and some $423 in cash. After his dip the manager found the pavilion all locked up and he was forced to ramble afar to his cottage arrayed only in his bathing suit. Then he complained to the police. The watch and locket and money along with the apparently honest attendant had vanished in thin air. The police got their eyes upon one Louis Swymer, of Gravesend, N. Y., an employe of the Seagate pavilion, and Louis evaded their gaze so successfully that he was still being looked for at last accounts.

BERNARD BEATS BUCHANAN.

A yacht race of particular interest to theatrical folk was sailed in the Great South Bay last Sunday by Adolph Bernard, commanding the *Meta*, and Arthur Buchanan, skipper *pro tem.* of the *Ben Russell*. The course was laid from Blue Point to Water Island, thence to Watch Hill, and back to Blue Point. The stakes were fifty dollars a side. Mr. Buchanan directed his tour admirably, according to the best theatrical principles, while Adolph Bernard resurrected from his memory the important points of maritime procedure, and governed the *Meta* with the skill of a pirate. The result was that the *Meta* came in several lengths ahead. Skipper Bernard thereupon invited all the theatrical folk in the neighborhood to dine with him at Water Island, and the victory was celebrated there in a fitting manner.

AS YOU LIKE IT AT NARRAGANSETT.

During the past week the company that is to present As You Like It at Narragansett Pier, on the afternoon of Aug. 10, has been completely organized by the agency department of the Actors' Society. The production, which is to be *al fresco*, will be directed by Ernest Elton, and the company will include Maurice Barrymore, John Sutherland, W. C. Cowper, James Leahy, Verner Clarges, Sheridan Block, Edward Poland, J. Palmer Collins, Menifee Johnstone, W. H. Young, Mary Shaw, Ada Gilman, Georgia Welles and Leslie Bingham. Norman Selby ("Kid McCoy") will play Charles the Wrestler. The performance will be given under the management of Dr. B. A. Burns and Harry F. Berry.

SAVOY THEATRE AFFAIRS.

A. H. Chamberlyn concluded a deal on Sunday last, by which he became interested with David Henderson and M. B. Leavitt in their share of the lease of the Savoy Theatre on Thirty-fourth Street. The trio hope to be able to buy out Simon Dessau's interest.

If they are successful the house will be opened on Sept. 17, with a new English musical comedy, controlled by Mr. Chamberlyn. A star cast will be engaged and everything possible will be done to add to the success of the production, in the way of costumes, scenery, and accessories.

The house will be run in a first-class manner, and many innovations tending to promote the comfort of patrons will be introduced.

THE PASSING OF A PRIMA DONNA.

A few weeks ago a woman known in Tarrytown—her home—as Antoinette Harvey, died in this city, and was buried in Greenwood Cemetery. It it now reported that Antoinette Harvey was none other than Antoinette Link, who a few years ago was one of the most prominent operatic sopranos of the German stage. She went from Europe to Australia, where she sang with great success, and finally came to America. Her fortunes changed here, and from her exalted position as an artist she descended finally to the position of a hotel keeper at Tarrytown. Her death was caused by poisoning, which, according to the coroner's jury, was accidental.

ENGAGEMENTS.

Harry Fisher, for Across the Pacific.

Paul Harris, with Charles Dickson.

Lois N. Clark, for David Harum.

For the Chase-Lister company (Southern): Glenn F. Chase, manager; Glenn F. Chase, C. B. Livingston, Will M. Carroll, J. H. Lewis, Edwin N. Wallick, W. J. Coze, Edwin Kraft, Hortense Neilsen, Mary Neilsen, Jessica Webster Pond, Alice Jackson, Little Bessie Jackson, and Veva Conway.

T. William Sturgeon, as leading juvenile with A Bunch of Keys.

Agnes Rose Lane, for the lead in the Fourteenth Street Theatre run of The Parish Priest.

Clint G. Ford, to play the negro character part in Secret Service next season.

John D. O'Hara, for a character part in Janice Meredith.

Sidney P. Lee, for My Friend from India.

John Terris, for Siberia.

Lillian Kingsbury, with Robert Downing.

Agnes Findlay, with May Irwin.

Selmar Romaine, for the juvenile leading role in Blue Jeans.

NOTES OF NEW THEATRES.

A theatre is to be built at Youngstown, Ohio, by local capitalists. The house will open in November.

The roof is now on the new Blake Theatre being built at Webb City, Mo., by F. P. McClure, of St. Louis, Mo. The building will cost $46,000 and will be completed about Sept. 15. The dimensions are: 140 feet long by 75 feet wide; stage, 40 x 62 feet; to rigging loft, 60 feet; proscenium opening, 24 x 36 feet. There will be ten private boxes and eight large dressing-rooms.

PERSONAL.

MACKAYE.—Jessie Mackaye, whose performances with De Wolf Hopper's company have made her one of the bright lights of the comic opera world, was married privately on July 26 to Robert Frederic Hobbs, a merchant of this city. It is Miss Mackaye's intention to retire from the stage at the conclusion of her next season's engagement with Jefferson De Angelis, to be featured with him in A Royal Rogue. Contracts for this were signed some time ago. Her retirement from the profession is to be regretted, for she has manifested unusual ability. While with Mr. Hopper, playing the leading soubrette parts, she won emphatic success both in this country and in England. Previous to this she was in Maude Adams' company and made a hit as Micah Dow in The Little Minister. She is but twenty years old and has been on the stage only three seasons. An excellent portrait of Miss Mackaye appears above.

HILL.—Gus Hill has received a large box of fireworks at his residence in Long Branch from the Pain Fireworks Company, with instructions to be used on election night in the event of Bryan and Stevenson being elected. Mr. Hill is in a quandary what to do in case it should be McKinley and Roosevelt.

EDDY.—Jerome H. Eddy has been appointed press representative of Harry Greenwall's new stock company at the American Theatre.

CONWAY.—Mr. and Mrs. Hart Conway arrived in town from Chicago last week for a brief vacation in the metropolis.

BROADHURST.—George H. Broadhurst is in Chicago visiting his family. He will return to New York about the middle of August to rehearse his company in his new comedy, The House that Jack Built.

SPOONER.—Mrs. B. S. Spooner, Edna May Spooner, and Cecil Spooner arrived on Sunday on the *Umbria*, after a trip to London, Paris, and Ireland.

MANTELL.—Robert B. Mantell, who is now in Paris, has advised his manager, M. W. Hanley, that he will leave for this country Aug. 2. Rehearsals of Mr. Mantell's new play, A Free Lance, will begin immediately after his arrival. While abroad Mr. Mantell bought a number of handsome costumes for the new production.

MAGNUS.—Julian Magnus will be the road manager for John E. Kellerd's tour in The Cipher Code.

MARTINOT.—Sadie Martinot will star next season in a new comedy, Old Orchard, by Marguerite Merington, under management of John B. Doris.

JOHNSON.—Alice Johnson has returned from her vacation in Hillhold, Orange County, N. Y. At a *fête champetre* given in her honor, and which was attended by the elite of Orange County, Miss Johnson entertained the guests with several songs and recitations, and also presented her new monologue, Madame Chrysanthemum.

BRADLEY.—Leonora Bradley is taking a well-earned rest of four weeks and will return to the Castle Square Stock company in Boston the last week of August for her second season with the company.

HOPPER.—Charles Hopper is to star next season in a play made from Peter F. Dunne's "Mr. Dooley" stories.

KEELER.—Caroline Keeler has been engaged by F. C. Whitney as leading woman for the starring tour of John E. Kellerd in The Cipher Code.

IRVING.—Sir Henry Irving gave a supper to a party of distinguished guests after the performances of The Lyons Mail and Nance Oldfield at the Lyceum Theatre, London, July 24.

DREW.—John Drew and his brother-in-law, Lewis Baker, assisted last Tuesday in saving the lives of two young women who were near drowning in the surf at Easthampton, L. I.

NIELSEN.—Alice Nielsen will travel next season in a private car, now being built to order. It is to cost $27,000 and will be, it is claimed, the handsomest private car in the country.

FOX.—Della Fox is resting at Liberty, N. Y.

SEYMOUR.—William Seymour, the stage director, has been appointed general manager of the Metropolitan Opera House, and will assume the duties of that office immediately.

SUMMER AMUSEMENTS.

Week Ending August 4.

Manhattan Borough.

OLYMPIA (Third Ave. and 129th St.), Closed Sat., May 5.
OLYMPIC (2222 Third Ave. nr. 130th St.), Closed Sat., May 19.
HARLEM OPERA HOUSE (125-211 West 125th St.). Closed Sat., May 19.
HURTIG AND SEAMON'S (125-211 West 125th St.), Closed Sat., June 2.
PROCTOR'S HARLEM (125th St. nr. Lexington Ave.), Closed Sat., May 12.
DIETRICH'S GARDEN (126th St. and Broadway), GIMBORE'S GEORGIA.
ST. NICHOLAS GARDEN (Columbus Ave. and 66th St.), FRANZ EMMERICH'S CONCERTS—24 Year—9th Week.
PROCTOR'S PALACE (23d St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—2:30 to 10:30 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
NEW YORK (Broadway and 45th St.), Closed Sat., June 30.
CHERRY BLOSSOM GROVE (Broadway and 45th St.), Opened Mon., June 4—VAUDEVILLE—9th Week.
CRITERION (Broadway and 44th St.), Closed Sat., June 9.
BERKELEY LYCEUM (23 West 44th St.). Closed.
VICTORIA (Seventh Ave. and 42d St.), Closed Sat., April 28.
VICTORIA ROOF, Opened Mon., June 4—VAUDEVILLE—9th Week.
REPUBLIC (205-211 West 42d St., adjoining The Victoria), now building.
AMERICAN (Eighth Ave., 42d and 41st Sts.), Closed Sat., May 26.
MURRAY HILL (Lexington Ave. and 41st St.) Closed Sat., June 9.
BROADWAY (Broadway and 41st St.), Closed Sat., May 12.
MENDELSSOHN HALL (113 West 40th St.), Closed.
EMPIRE (Broadway and 40th St.), Closed Sat., May 19.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed Wed., April 25.
CASINO (Broadway and 39th St.), Closed.
CASINO ROOF—Opened June 9—VAUDEVILLE—9th Week.
KNICKERBOCKER (Broadway and 38th St.), Closed Sat., May 19.
HERALD SQUARE (Broadway and 35th St.), THE CADET GIRL—2d Week—6 to 12 Times.
GARRICK (35th St. East of Sixth Ave.), Closed Sat., June 16.
KOSTER & BIAL'S (145-149 West 34th St.)—Closed.
KOSTER & BIAL'S ROOF—Opened June 5—VAUDEVILLE—9th Week.
SCHILEY (112 West 34th St.), Closed Sat., April 28.
MANHATTAN (1285-1287 Broadway), Closed Sat., May 12.
THIRD AVENUE (Third Ave. and 31st St.), Closed Sat., June 2.
BIJOU (1209 Broadway), Closed Sat., April 28.
WALLACK'S (Broadway and 30th St.), Closed Tues., May 29.
DALY'S (Broadway and 30th St.), Closed Sat., June 2.
WEBER & FIELDS' (Broadway and 29th St.), Closed Sat., May 5.
COMIQUE (Broadway and 29th St.), Closed Sat., April 28.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), CONTINUOUS VAUDEVILLE—12:30 to 10:45 P. M.
GARDEN (Madison Ave. and 27th St.), Closed Sat., May 12.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.
MINER'S (212-214 Eighth Ave.), Closed Sat., May 26.
MADISON SQUARE (24th St. nr. Broadway), Closed Sat., April 28.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed Sat. May 12.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 to 10:45 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed Sat., June 2.
IRVING PLACE (Southwest cor. 15th St.), Closed Mon., April 30.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), Closed Sat., May 12.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), Closed Sat., June 9.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:00 to 11:00 P. M.
DEWEY (125-127 East 14th St.), Closed Sat., June 2.
STAR (Broadway and 13th St.), Closed Sat., June 2.
GERMANIA (147 East 8th St.), Closed Mon., May 7.
LONDON (235-237 Bowery), Closed Sat., June 9.
PEOPLE'S (199-203 Bowery), Closed Sat., June 16.
MINER'S (165-169 Bowery), Closed Sat., May 26.
THALIA (46-48 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed Sat., June 2.
PARK (393 Fulton St.), Closed.
HYDE & BEHMAN'S (340-352 Adams St.), Closed Mon., May 28.
NOVELTY (Driggs Ave. and South 4th St.), Closed Mon., May 7.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed Sat., June 2.
PAYTON (Lee Ave., opposite Taylor St.), Now Being Rebuilt.
UNIQUE (194-196 Grand St.), Closed Sat., June 16.
CRITERION (Grand Ave. and Fulton St.), Closed.
AMPHION (437-441 Bedford Ave.), Closed Sat., April 28.
STAR (501-507 Jay St., nr. Fulton St.), Closed Sat., June 16.
EMPIRE (101-105 South 6th St.), Closed Mon., May 7.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat., May 5.
GAYETY (Broadway and Middleton St.), Closed Sun., May 20.
LYCEUM (Montrose Ave. and Leonard St.), Closed Sat., May 26.
BIJOU (Smith and Livingston Sts.), Closed Sat., May 19.
MONTAUK (365-367 Fulton St.), Closed Sat., June 2.
MUSIC HALL (Fulton St. and Alabama Ave.), Closed Sun. May 13.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Building.
FOLLY (Graham Ave. and Debevoise St.)—Now Building.

AT THE THEATRES.

Herald Square—The Cadet Girl.

Musical comedy in three acts, adapted from the French of Paul Gavault and Victor de Cottens, by Harry B. Smith. Score by Louis Varney and Ludwig Englander. Produced July 25.

Baron Chartreuse	Dan Daly
Pelopidas	Joseph Miron
Popo	William Cameron
Lucien	W. Propert Carleton
Georges	Charles H. Bowers
Berg-sp Zoom	George A. Schiller
Griffard	Charles Danby
Calicot	Charles Dox
Edouarde	Adele Farrington
Comembiers	Fred Urban
Station Master	James Kane
Marguerite	Adele Ritchie
Antoinette	Christie MacDonald
Daisy	Toby Claude
Madame Majeste	Catherine Lewis
Baroness	Hattie Moore
Margot	Nella Webb
Javotte	Ollie Wallace
Clairette	Tessie Mooney
Genevieve	Lulu Mooney
Jeanette	Pauline Chase
Francene	Laura Witt
Artine	Florence Carlisle
Leontine	Mildred Meade
Susette	Erminie Earl
Fanchette	Dolly Anderson
Nanette	Grace Spencer
Yvette	Bessie Wynn
Marie	Kathlyn Pearl
Nanine	Dorothy Lester

Severe pruning and radical revision can accomplish much and maybe they can make an attractive entertainment out of The Cadet Girl. But on Wednesday evening, when this musical comedy had its first production at the Herald Square Theatre, it was anything but a joyous affair.

The Cadet Girl was produced by A. H. Chamberlyn. It is an adaptation from the French, and the customary galaxy of librettists and composers had a hand in its making. The original version was called Les Demoiselles de Saint-Cyriens. Paul Gavault and Victor de Cottens wrote the book, and Louis Varney supplied the music. Harry B. Smith had the task of adapting the work, which task consisted mostly in weeding out certain *risque* passages and in planting a choice collection of Smithian "gags," couched in Broadway slang. Ludwig Englander furnished some more music. And there you have the census of The Cadet Girl. Stop a moment, though. J. Cheever Goodwin, who wrote two of the lyrics, was nearly forgotten in this enumeration of authors. With the addition of his name the count is complete.

There was very much of a plot in The Cadet Girl. In fact, an annoyingly intricate plot, of fell melodramatic character, that was too much in evidence at times and anon dropped out of sight entirely. As nearly as one could make out, it had to do with the execution of a will made by an eccentric old marquis one hundred and fifty years before the action begins. The will decrees that the marquis' fortune shall be held in trust for a century and a half, and then given to the one of his female descendants who has the most beautiful figure. The candidates are to pose sans costume, and the judge of their beauty is to be the first foreigner that enters the court room after the will is read. One of the claimants is Marguerite, a pupil in a seminary at Saint Cyr. The other is Antoinette, wife of Giffard, a cafe keeper. She gives an excuse for the comedy's title by wearing a military costume. The arch villain, and at the same time the arch comedian, is the Baron Chartreuse, an aristocratic kleptomaniac, who steals everything in sight for the purpose of adding it to a museum. Part of the plot is that if the feminine claimants are not on hand when the will is read, or will not comply with its provisions, the fortune goes to the Baron's museum. Hence the Baron lays various pipes to prevent the young women's arrival or compliance. But the pipes avail naught. Antoinette poses as Diana—not in view of the audience—and the fortune is awarded to her, as Marguerite refuses to compete. Antoinette is generous, though, and divides the inheritance with her more modest cousin. There are the usual pairings off and every one, except the Baron, is happy, and throw *confetti* at the audience.

It took three acts and six scenes to detail this story and besides it a great deal of unnecessary and irrelevant matter that were better omitted, as it made the comedy drag horribly at times. Besides this, the large cast of New York favorites that appeared in the comedy labored under other disadvantages. The lines were generally unfunny and the music inferior to what other similar productions have led one to expect. M. Varney's composition was distinctly superior to Mr. Englander's, and the brightest spots in the performance were some of his airs. Notable among these were two songs in the second act, and the good-night song in the first act would have been pretty had the singers not spoiled it.

Christie MacDonald, who took the title-role on very short notice, achieved the most emphatic success among the players. Miss MacDonald is always so good natured that one can't help liking her, and, besides, she is pretty, has a good voice and can act. She put lots of life into her performance, and her entrance song, the chamaque waltz above referred to, was capitally done.

Among the men Dan Daly was the most prominent, and in his unique way he was very funny. Nevertheless, his part was not as good as those he had in The Rounders and some other productions, and he did not appear to such advantage. He was at his best, though, in his solo in the second act, that was really funny. Joseph Miron was very amusing as the dime-novel reading watch dog of the seminary, and had one song that gave his fine bass voice a chance. William Cameron was assistant comedian and villain to Mr. Daly, and his acrobatic humor produced laughter. Propert Carleton and Charles H. Bowers were young cadet lovers, good looking and pleasing, except when they spoiled the "good night" song. George A. Schiller was fairly good as the Swiss judge of beauty, and Charles Danby had a good make-up but little humor as the inn keeper.

Toby Claude, the vest-pocket comedienne, was as attractive as possible as an American girl. Adele Ritchie made a satisfactory Marguerite. Catherine Lewis lent her ability to the small part of the schoolmistress, and Hattie Moore and Nella Webb filled minor parts acceptably.

There were a large number of Paulines and Mildreds and Dollies and Totties who appeared in somewhat startling costumes. They made rather stunning physical pictures, but their perspiration was even more profuse than that of the audience.

D. Frank Dodge and La Moss painted some handsome scenery for the production.

At Other Playhouses.

MANHATTAN BEACH.—The successful revival of The Geisha, with James T. Powers as Wun Hi, will close here on Saturday. Next week the Castle Square Opera company will begin an engagement, presenting Il Trovatore, Monday, Thursday, and Saturday evenings and Wednesday afternoon; and Martha, Tuesday, Wednesday and Friday evenings and Saturday afternoon.

ACADEMY OF MUSIC.—The season will open Aug. 20 with Andrew Mack in The Rebel.

AMERICAN.—The Stock company will make its first appearance Sept. 1. The opening bill will be The Great Ruby.

BIJOU.—Cupid Outwits Adam will begin the season of this house Sept. 10.

BROADWAY.—Ben Hur, Sept. 3, will open this theatre.

CRITERION.—James K. Hackett will reappear in The Pride of Jennico, beginning Sept. 3.

DALY'S.—The Rose of Persia will be presented Sept. 6.

EMPIRE.—The stock company in Brother Officers will open the season Aug. 27.

FOURTEENTH STREET.—Daniel Sully, in The Parish Priest, Aug. 30, will be the opening attraction.

GRAND OPERA HOUSE.—The new management announces that The Belle of New York, Aug. 25, will open the house.

GARRICK.—The first attraction will be Louis Mann and Clara Lipman in All on Account of Elisa, opening Sept. 3.

GARDEN.—E. H. Sothern will present Hamlet Sept. 15.

KNICKERBOCKER.—Will open Sept. 10, with Francis Wilson in Booloo Boolboom.

LYCEUM.—Annie Russell in A Royal Family, Sept. 5, will be the first bill here.

MANHATTAN.—Caleb West will be presented Sept. 17.

MADISON SQUARE.—The Husbands of Leontine will be put on Sept. 11.

REPUBLIC.—This new theatre will open Sept. 1, with James A. Herne in Sag Harbor.

VICTORIA.—Will open Sept. 17, with The Rogers Brothers in Central Park.

OPERA AT BERGEN BEACH.

The American Opera company, under the direction of Montegriffo and Allen, began last night an engagement at the Casino, Bergen Beach, with La Mascotte. Among the principals were J. Aldrich Libby, William Blaisdell, Belle Travers, and Edith Hutchins, contralto.

THE NEW CHICAGO GRAND.

The Illinois Theatre will not be the only new theatre that will be thrown open to the Chicago public next season. The Grand Opera House will be practically new both inside and outside.

All last season the front of the Grand Opera House was being rebuilt. It is now completed. The Messrs. Hamlin have transformed a building that was practically useless into a fine fireproof, steel construction office building. They have practically doubled the exits in front. There are now two instead of one on the main floor. They were open during the last week of last season. During the Weber and Fields engagement, which was the biggest in the history of the house, the entire theatre was emptied in less than five minutes. On the first balcony floor there are two additional exists opening into the fireproof building, and in the gallery there is one additional. The foyer, both on the first floor and balcony, has been much improved, and the theatre, from the boxes to the rear wall, is entirely new. The old boxes have all been torn out, and a four-foot brick wall built between the stage and the auditorium, and by judicious use of the space the depth of the stage has been increased three feet.

The stage has been gutted completely, and there isn't a plank left in the old place. There are nine fine dressing rooms on the stage floor and above it, all fitted up with modern conveniences. Underneath the stage there are four large rooms, capable of holding ten people each. The entire house will be redecorated, so that with the exception of the four walls and the roof, the Grand Opera House will be an absolutely new theatre, which will be second to none in America.

ON THE RIALTO.

"There is a lot of rot talked here in this actor alley about the importance of play titles," puffed the stout manager. "Hundreds of actors and managers are dotty on the subject, and you'd think, to hear them talk, that the art of playwriting began and ended with the composition of a name. Of course, the title of a play is important—I'm not denying that—but, after all, it is the play itself that makes the title good or bad. Was Jim the Penman a good title before the play made it so? No, sir. Did the title El Capitan strike you as particularly funny before you saw the opera? I think not. After a play has made a hit and the name has come to be familiar all about the town these Rialto wiseacres say that the title is a bully one—that it suggests the comedy, the pathos or the tragedy of the play. Of course it does—after you've seen the play. It's just the same as with the names of men. Paul Revere's name suggests patriotism and bravery, and Benedict Arnold's suggests villainy. Yet I leave it to you if one name isn't as noble in itself as the other. The name Henry Clay suggests oratorical power, but before Henry made his hit that name was no better than John Mudd. Names are only matters of personal taste in the beginning. Later on they become just as good or just as bad as the man or the play makes them."

Not far from THE MIRROR office is a little dairy where rich milk and buttermilk are dispensed and graham bread and buns of surpassing purity are also on sale. Being convenient to the Rialto, the dairy is much frequented by player-folk of high and low degree. Among its eminent customers is William Gillette, who almost any day that he is in town may be observed enjoying a luncheon at "The Cow," as the dairy has been nicknamed. In fact, Mr. Gillette is "The Cow's" most ardent devotee, for he patronizes it not only when in New York but also when on the road. Mr. Gillette has become convinced that the graham bread sold at "The Cow" is the only bread that doesn't provoke his dyspepsia, and therefore it's the only bread he'll eat. Consequently, wherever Mr. Gillette goes, there also goes some of "The Cow's" graham bread. Just now consignments of the bread are being sent regularly to Mr. Gillette's Summer home in Connecticut. When he goes on tour "The Cow" is furnished with his route, and each day some of the bread is expressed wherever he happens to be. Thus it is that Mr. Gillette, be he in Boston or Baltimore, Detroit or Denver, St. Louis or St. Paul, can eat contentedly the bread from "The Cow," assured that the Demon Dyspepsia will be held in check. Some people might think it a bit extravagant to pay a dollar or two expressage on a ten-cent loaf of bread, but when it's a case of health versus dyspepsia Mr. Gillette thinks it's worth while.

OBITUARY.

Mrs. Charles Marchand, wife of Charles Marchand, who was once part owner of the Euclid Avenue Opera House at Cleveland, O., died last week in Philadelphia from the effects of carbolic acid, self-administered. Her only child died at the same time by the same agency. Mr. Marchand was in straitened circumstances, and was unable to obtain work. The unfortunate condition preyed upon the mind of Mrs. Marchand, until finally she took her own life and that of her child. The remains were buried in Philadelphia.

Eugenie Doche, who was the first actress to play the part of Camille, died in Paris, on July 12, aged seventy-seven years. She was a beautiful woman, as well as an actress of ability, and for many years occupied a prominent position on the French stage. It was in 1852 that she originated the role of Marguerite Gautier. Madame Doche retired from the stage many years ago.

Jeanne Bernhardt, sister of Sarah Bernhardt, died at Brussels on July 16. In the seventies she acted at several Paris theatres, and afterward retired from the stage. She was forty-six years old and the mother of Saryta Bernhardt, now a member of her aunt's company.

Samuel Marx, brother of Melville Marx, one of the managers of the Columbia Theatre, San Francisco, died in that city July 17 of heart failure. He was thirty-three years old, and was not in the theatrical business.

Mrs. Joseph Goudreault, the mother of Zeph Goudreault, died at her home in Haverhill, Mass., on July 23, from the effects of a surgical operation. Mrs. Goudreault was sixty-seven years old.

Constance Harding Lewis, the little daughter of Amy Busby (Mrs. Eugene Howard Lewis), died at Greenwich, Conn., on July 25.

ENGAGEMENTS.

Frank C. Bangs, to play General James Wilkinson in The Choir Invisible.

James Cooper and Michael McNamee, for A. J. Spencer's M'liss.

Maude White, to play Mary Horneck in Stuart Robson's production of Oliver Goldsmith.

Harold Kennedy, Charles Greene, and Amelia Mayborn, for the Schiller Stock company.

Harry H. Frazee, re-engaged as general agent for Uncle Josh Spruceby (Western).

GOSSIP OF THE TOWN.

Estha Williams, an excellent likeness of whom appears above, is well known and popular throughout the country. Born in San Francisco, her first experience was gained as a child in the stock. She played numerous roles in the big productions in that city until she was engaged by Jeffries Lewis as her leading woman. The next season she came East with Edward Harrigan and for three years played a wide range of characters in his productions, from Laura Coggswell in Old Lavender to the Italian hag in Pete, her interpretation of which called forth great praise from the leading New York critics. David Henderson then engaged Miss Williams for the part of Ayesha in Bluebeard, Jr., a character that she handled with great ability. The next two seasons she played leading business with Maude Granger and Jeffries Lewis. During the three seasons' tour of Tennessee's Pardner Miss Williams has played the part of Nettie Brice, her work adding materially to the success of the play. She has also directed the rehearsals of this play during the past two seasons and will again conduct them for the coming season. Manager Arthur C. Alston has offered Miss Williams special inducements to play her old part again in Tennessee's Pardner, but she prefers a change and consequently will not be with the company next season.

The season of Thall and Kennedy's A Wise Guy will open at St. Paul, Minn., Aug. 19.

Messrs. Flynn and Mack will open the tour of Murray and Mack in Shooting the Chutes on Sept. 17. The company is an exceptionally strong one, including Charles A. Murray, Ollie Mack, John Keefe, James T. Kelly, Pete Curly, Charles Jolly, George Betts, Harry Lester, Kittie Beck, Gilbertie Learock, Five Rosaires, Lonnie Deane, Lulu Humiston, "Bobby" Roberts, Marian Caughran, Ada Hower, Edyth Dunlap, Jessie Sharp, Ilene Thornton, Violet Preston, Flora Allen, Lee Riggs, Ruth Jordan, Mabel Lawrence, Bessie Keyes, Kittie Hawthorne. The scenery, from the Harley Merry studio, is elaborate. The costumes will be lavish. Shooting the Chutes will play the cities only, the tour extending from Boston to San Francisco.

James D. Flynn and Ollie Mack have bought the blue ribbon prize English bulldog "Curator" from the Cedar Kennels for their new farce-comedy, Shooting the Chutes.

Bestick and Wedge, managers of Holmes' Opera House at Detroit, Minn., wrote: "The advance man of The Real Widow Brown company came here, billed the town at our expense, and without notice or excuse the company passed through here without stopping. We also paid a small printing bill for this company."

Damon Lyon has settled his case against Richard Mansfield, the details of which were published in THE MIRROR several weeks ago. Mr. Mansfield has arranged to pay Mr. Lyon's attorney's fees and two weeks' salary.

Sarah Cowell Le Mayne and Harriet Ford returned from their European trip last Friday.

Thomas Quinn, a well-known actor, has opened a hotel at Winfield, L. I.

A genuine Rhode Island clambake will be given at the La Grange-Columbia Theatre, Hammel's, Rockaway Beach, Aug. 18, to which many notables have accepted invitations to be present.

George Kennington is at the Memorial Hospital suffering from calculus.

John C. Slavin will play Fresco, the dancing teacher in Alice Nielsen's production of The Fortune Teller next season. This is the character which was assumed in the original production by Richard Golden.

Claude Gillingwater arrived from London by the *Umbria* on Sunday.

Lillian Mortimer will be featured with Elliott and Werner's Stock company next season.

Louie Maurice sailed from Antwerp for New York, July 21, by the steamer *Kensington*.

The Rounders closed at the Casino Saturday night.

The season of The Storm has been booked for thirty weeks by Viola Vance and Maude Moffatte. The tour may be extended to the Coast.

Daisy Dwyer has been compelled to cancel her Summer engagement at Pleasure Bay Park, owing to an attack of rheumatism of the heart.

George V. Hobart's musical comedy, Daughters Delightful, will be produced in Boston by A. H. Chamberlyn next September.

Earl Burgess, who has been spending the Summer at Lubec, Me., has gone to Gloversville, N. Y., where he will organize the Bennett and Moulton company (A), making his third season as manager of this attraction.

Miriam Nesbitt has returned to town after a week in the country.

The Rounders rounded up its Summer season at the Casino on Saturday.

A Bunch of Keys will open its season at Yonkers, N. Y., Sept. 1.

Albert Mellen, the manager, has two new plays for next season that he will send on the road with the authors as the stars. One is The Royal Prisoner, by True S. James, in which Mr. James will star, supported by Rhe Lorraine and a capable company; and the other is A Rogue's Honor, by George F. Baker, who is to play the chief part. Mr. Baker is now in Europe studying the details of his role. He will return early in August for rehearsals.

Richard Mansfield will commence rehearsals of his company in this city next Monday.

Claude Gillingwater arrived on the *Umbria* on Sunday.

Suzanne Santje has returned to the city after her Summer vacation.

Emily Greene, late of Knobs o' Tennessee, sailed on July 28, to visit her home in the south of England. She will return next year.

Gus Hill has decided to send to England an American company to play Through the Breakers, and contemplates sending another company to Australia.

CHARLES H. HOYT IN AN ASYLUM.

Charles H. Hoyt, the playwright, was committed on Thursday, July 26, to the Retreat for the Insane, at Hartford, Conn., by Judge Freeman, of the Probate Court, in that city. The commitment was made on the application of Frank McKee, Mr. Hoyt's partner. A certificate was made by Dr. Charles L. Dana that after careful examination he had found Mr. Hoyt incurably insane.

Mr. Hoyt has been staying this Summer at his country home, Charlestown, N. H. He was brought to Hartford on July 25 and taken to the institution. He appeared in court the following day, having asked permission to be heard. He requested that the proceedings be delayed until he had opportunity to produce counsel. It is said that his remarks and manner were rational. After some conversation with Mr. Hoyt Judge Freeman signed the commitment, and the playwright was removed to the asylum. It is said that, according to the Connecticut law, he cannot be released for at least six months.

Further legal proceedings in the case were taken in this city on Friday, when on the application of Mr. McKee Judge Dugro, of the Supreme Court, appointed William J. O'Sullivan, Edward Jacobs, and John J. Quinlan as a commission to inquire into Mr. Hoyt's insanity. Mr. McKee made affidavit as to the firm's business interests, and Dr. Graeme M. Hammond certified that Mr. Hoyt is an incurable paretic.

The opinions of the specialists are not shared by Mr. Hoyt's fellow townsmen at Charlestown, N. H., nor by certain of his other friends, who are indignant at his commitment. At Charlestown it is asserted by persons that have known the playwright intimately that he is perfectly sane and capable of managing his own affairs. A conference was held at Mr. Hoyt's Charlestown home on Saturday, when it was decided to make application for his release. The allegation is made that Mr. Hoyt was decoyed from the State of New Hampshire by unfair means.

Application was made at Charlestown for the appointment of Mr. McKee as Mr. Hoyt's Guardian. Decision in the matter was reserved.

Mr. Hoyt's wealth is estimated at from $300,000 to $400,000. The death of his wife, Caroline Miskel-Hoyt, and their child in October, 1898, affected him deeply, and it is said that he has never recovered from the shock.

FAIRS AND CARNIVALS.

The largest harvest in the history of Kansas will be fittingly celebrated Oct. 1-6 at the Wichita Carnival and Fall Festival. Last year $11,000 were spent on the street fair and it was an immense success. This time the management will see that amount and go a whole stack better. Toomey's Electrical Pageant will be a leading attraction, with the usual Midway, flower and other parades, street exhibits, etc., the whole to wind up with a big carnival on the last night. The electric and search lights will be made a special feature. Everything will be free and Wichita will pay the bills. The officers are Charles G. Cohn, president; W. P. Innes, vice-president; J. O. Davidson, treasurer, and H. C. Lockwood, secretary.

A street fair and carnival will be held at Fremont, Neb., Sept. 10-15. C. E. Abbott is secretary.

Sioux City, Iowa, will hold a street carnival the first week in October.

The Mesa County Fair and Peach Day celebration will be held at Grand Junction, Col., Sept. 11-13.

The Boone County Fair will be held at Blondin, Ills., Sept. 3-6.

The street fair and carnival to be held at Chambersburg, Pa., Sept. 18-20, bids fair to be a great success. Frank Orr, secretary of the Programme Committee, has booked a host of attractions.

The street fair under the auspices of the Elks opens at Albany, N. Y., July 30, and continues until Aug. 4. The work is being done under the personal direction of Messrs. Severence and Bushea. The Canton Carnival co. is expected. It consists of 225 people, who travel in a special train of sixteen cars. Among the attractions are Achille Philion, equilibrist; Prof. K. P. Speedy, diver; Prince Ishmael, Hindoo magician; Oriental dancers, Arabian acrobats, electrical fountain, etc.

The Portsmouth, O., street fair and carnival, held July 16-21 under the auspices of the local lodge of Red Men, was not a success. The Midway performance and vaudeville entertainment furnished by Will S. Heck, of Cincinnati, gave satisfaction, but the rest of the fair was a disappointment.

CUES.

Nora Carlisle, of the Casino company, will be a passenger for London on the *New York*, sailing Aug. 8.

Edith Mason and Thomas Persse, late of the Castle Square Opera company, will arrive at Cape May Aug. 4, for a two weeks' holiday. They will begin their professional work again early in September in Philadelphia.

E. D. Shaw will manage Robert Downing next season.

THE STOCK COMPANIES.

Christopher, Jr., was the bill offered at the Academy in Milwaukee last week by the Thanhouser company. It was the second time Manager Thanhouser had used the play, the first time having fallen during a week in the Winter of '98, when the thermometer showed no mercury except in the bulb. His faith in the drawing and pleasing powers of the comedy under favorable circumstances were shown to be entirely correct, and both artistically and pecuniarily the week was successful. Temporary Stage Director John M. Sainpolis arranged some of the most elaborately beautiful interiors recently seen her, and the company, always at ease in this style of play, seemed to fairly revel in the dainty and clever lines and business provided by Mrs. Ryley's work. In the title-role and the parts of Mr. and Mrs. Glibb, Eugene Moore, R. C. Chamberlin, and Julia Blanc achieved the hits to which the prominence of their roles entitled them. The comedy is unique for the excellent opportunities afforded to all of the cast, and the remaining parts were played with entire satisfaction by William Yerance, Edith Evelyn, Antoinette Walker, Duane Dotie, Donald Bowles, Colin Campbell, Eva Taylor, Jack Gardiner and John M. Sainpolis.

Manager Thanhouser has recently added to his long list of plays for future use Clyde Fitch's The Moth and the Flame. Edgar Baume has been re-engaged and will join the company soon.

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Men and Women did a fine business at the Lyceum Theatre, Rochester, N. Y., last week. Jessie Bonstelle appeared as Agnes Rodman and Orrin Johnson as William Prescott, supported by the stock company. Miss Bonstelle was strong in every scene. Mr. Johnson played the part of Prescott with rare discrimination and good taste. A. H. Stuart was admirable as Israel Cohen. Fred G. Lewis gave a fine impersonation of Governor Rodman. Charles Hutchinson's Edward Seabury was one of the notable features of the performance. Everett King's Calvin Stedman wast the strongest bit of acting he has done during the Summer. Jean Cowgill, Miss Ring, Miss Wycherly, Miss Meredith and Miss Miller played their parts well. Albert Morrison played the part of Colonel Kip as if it had been written for him. Frank Kemble gave a good character sketch as Old Pendleton. The play was mounted handsomely.

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London Assurance was the bill presented by the popular Criterion Stock company at the Star Theatre, Buffalo, last week. Anne Sutherland was a capital Lady Gay Spanker and Joseph Kilgour made an excellent Dazzle. Mortimer Weldon, Scott Cooper and Mace Greenleaf were also prominent. George Friend, who was injured while cycling just before the opening of the company's season, made his first appearance and was welcomed warmly. He did good work in a small part.

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Over 10,000 people witnessed the first three productions of The Belle of Richmond, by Sidney Toler, played under the personal direction of the author by the Valamont Stock company, Williamsport, Pa., July 23 and 25. The play was well cast and scored a success. Henrietta Browne in the title-role was excellent.

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Walwin Woods, for the past two seasons leading man of the Oakland Park Stock company, St. Louis, Mo., closed with that organization on July 14 and returned to his home at Erie, Pa.

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The engagement is announced of H. S. Northrup and Marion Barney, both of the Frawley company.

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The Tremont Theatre Stock company, Boston, gave Robertson's Ours last week to fair Summer business. J. H. Gilmour appeared as the rich young brewer, Hugh Chalcot, who has become cynical and disgusted with life because he was convinced that every one cared more for his money than for him. He played with animation and effect and kept the delightful humor of the third act at high pitch. Florence Rockwell, as Mary Netley, ably seconded Mr. Gilmour. Her vivacity was natural and unfailing and she showed the same intelligence and skill that have characterized all of her efforts with this company. Cordelia MacDonald, as Blanche Haye, was womanly and lovable, and with Frederick Truesdell, carried off the sentimental passages in pretty fashion. William Hazeltine was a conventional Prince Petrovsky; Gus C. Weinburg was a capital Sergeant Jones, despite a tendency, common to many comedians, to "gag," instead of to follow the author; Dodson Mitchell was melodramatic to a fault as Sir Alexander Shendryn, and Katherine Kent was a rather colorless Lady Shendryn. Thanks to Mr. Gilmour and Miss Rockwell, the presentation really made a hit.

When J. H. Gilmour and J. L. Rodriguez conceived the idea of a Summer stock season in Boston they secured the Tremont Theatre for the period of four weeks. So successful was the venture that the time was extended two weeks, namely, to July 22, and when Camille scored so heavily it was decided to give two more weeks, with Manager John B. Schoeffel's approval, or eight weeks in all. As far as the popularity of the company and the box-office returns are concerned the season could run on indefinitely, but it must be terminated on Aug. 4, as the players must leave town to begin rehearsals for the Fall season, and Mr. Schoeffel wishes to renovate the interior of the theatre before opening it on Aug. 27. Gilmour and Rodriguez feel satisfied with the patronage which has been given them in the past exceptionally torrid weeks. They propose to return to Boston early in March, at the Tremont Theatre, by a special arrangement with Mr. Schoeffel. A strong stock company, with many of the favorites of the present company, and some new blood, will be assembled and a season of at least four months will be inaugurated. The plays presented by the Tremont Theatre Stock company include: The Son of Carleycroft, A Classical Cowboy (two weeks), Engaged, Pink Dominoes, Camille, Ours and Aristocracy.

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The Snow and Heron Stock company closed an eleven weeks' season '28 at Harmanus Bleecker Hall, Albany. During that time the following plays have been presented to large and satisfied audiences: The Sporting Duchess, The Lost Paradise, Quo Vadis (eighteen performances), The Red, White and Blue, The Three Musketeers, The Two Orphans, Camille, Monte Cristo, Dr. Jekyll and Mr. Hyde, East Lynne, Faust, Sapho, Romeo and Juliet, A Celebrated Case, Men and Women, We 'Uns of Tennessee, and The Land of the Living.

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Lizzie Hudson Collier has been re-engaged as leading woman of the Pike Stock company, Cincinnati.

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Oliver Morosco, who has been in town the past two weeks completing arrangements for the opening of his stock season on the Pacific Coast, left for Los Angeles, Cal., Saturday afternoon. The season will open at the Burbank Theatre, Los Angeles, Sept. 9, when The Prisoner of Zenda will be presented, followed in rapid succession by Why Smith Left Home, Judah, The Rogues' Comedy, The Moth and the Flame, Peaceful Valley, A Virginia Courtship, The Song of the Sword, the dramatic adaptation of Cavalleria Rusticana and many others. The plays for the entire season have been selected and form one of the highest class repertoires ever presented by any similar organization. Among the players secured are William Beach, Claude Brooke, C. J. Williams, Brinsley Shaw, Leslie Morosco, Harry Keenan, Jean Clara Walters, Beatrice Ingram, Nina Morris and Cora Leslie. The leading woman is yet to be selected. Leslie Morosco will remain in New York until the departure of the company for the West. Rehearsals will be conducted in New York three weeks in advance of the opening.

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The season of the Salisbury Stock company at the Davidson Theatre, Milwaukee, Wis., will terminate on Sept. 1. It was Manager Sherman Brown's original intention to make the stock company a permanent institution in Milwaukee, but his contracts with various important traveling organizations rendered a consecutive season of stock impracticable. The Salisbury company during its Summer stay has favorably impressed itself upon the best class of Milwaukee theatregoers, who will regret the disbandment of so excellent a body of players. Aubrey Boucicault, the leading man, has shown wonderful adaptability for stock work, playing a wide range of parts with facility and authority. From Brabazon in Sowing the Wind to Charles Surface, and from Marcus Brutus Snap in A Night Off to Claude Melnotte, Mr. Boucicault has ranged with equal success in each role. Selene Johnson, the leading woman, was particularly successful as Dulcie Larondie in The Masqueraders and as Cyprienne in Divorcons. Her Lady Teazle was another brilliant triumph. Excellent individual work has also been done by Charles Harbury, W. H. Turner, Leighton Leigh, John Daly Murphy, De Witt Jennings, Osborn Searle, Randolph Curry, Townsend Walsh, Sydney Ainsworth, Kate Ryan, Lydia Dickson, Nellie Callahan, Freda Gallick and Clara Rainford. This week A Virginia Courtship is the production, with Dandy Dick, Rosedale, An Unequal Match and A Colonial Girl to follow.

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The Alcazar Theatre Stock company, San Francisco, presented last week The Country Girl with a very strong cast, including White Whittlesey, Edwin T. Emery, Theodore Roberts, Clarence Montaine, George P. Webster, Florence Roberts, Marie Howe and Lorena Atwood. Much attention was given to costumes and scenic effects, and the players have added another to the long list of successes at the Alcazar.

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The Gem Theatre Stock company at Peak's Island, Me., has entered into another bright season. Week of July 16 the company presented A Stranger in a Strange Land with great success. The performance was conspicuous for the appearance of George Osbourne in his original part of the real Indian, Tam-Ma-Nee, and he easily carried the honors of the week. Willis Granger gave a breezy and spirited performance of Jack Thorndyke. Lawrence Eddinger, the only member retained from last season's company, added to his popularity by his clever performance of Charles Dudley. Richard Bennett as Dr. Doller, William Stuart as Arthur Lowe, Barton Drew as Harrington the detective, and George Osbourne, Jr., as Watson, added to the merit of the production. Teresa Maxwell, the leading woman, gave a fine performance of Alice Wellington. Myrtle May was a natural Grace Thorndyke, and Clara Clarke Ward and Eugenie Hayden completed a very adequate cast. C. W. T. Goding is to be congratulated for his artistic productions, that have drawn large audiences. Barton Drew, besides being a member of the company, is doing effective work as press agent.

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Mr. and Mrs. Joseph Redman (Minna Ferry) have signed with the Lyceum Theatre Stock company, Brooklyn.

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The American Theatre Stock company has been completely organized and will make its first public appearance on Sept. 1 in The Great Ruby. The players who will appear in the opening production are Ralph Stuart, Mary Hampton, E. L. Snader, Isabelle Evesson, Charlotte Lambert, Georgia Welles, Anna Buckley, Helaine Hadley, Josephine Underwood, May Diehl, Dorothy Stewart, Charlotte Ashton, Dolores Lettaini, Laura Rose, Bernardetta Ashton, Herman Sheldon, Frank E. Camp, Thomas J. Keogh, Frank Linton, Emil Collins, Victor M. De Silke, John Germon, B. S. Deane, and L. T. Wharton. Frank Oakes Rose will be the stage director, and Theodore Bendix the musical director.

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Ada Levick has been engaged for the Grand Opera House Stock company, Pittsburg.

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The Packard Exchange has completely organized the stock company that will open at the Burbank Theatre, Los Angeles, Cal., on Sept. 9. This company will begin the circuit planned by the Packard Exchange, and, after playing twelve weeks in Los Angeles, will go to San Francisco, whence, after a term of similar length, it will go to Portland, Ore. Meanwhile another company will be organized by the Packard Exchange for Los Angeles and in turn will play San Francisco and Portland. The circuit will be extended to include all the principal Western cities as soon as possible.

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Robert Eliott closed his engagement with the Shubert Stock company, Rochester, N. Y., last Saturday and arrived in town yesterday. Mr. Eliott duplicated his Syracuse triumphs and proved as big a favorite in Rochester as he did in the former city. The Shubert stock closes its season next Saturday night.

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Meta Maynard, leading woman of the Valentine Stock company, has won much praise for her excellent work in the company's productions. Her roles have included Juliet, Lady Teazle, Parthenia, Miladi, Mam'zelle, and Mrs. Eastlake Chapel. In Winnepeg recently, by request of the Red Cross Society, Miss Maynard recited "The Absent Minded Beggar" and "Our Bobs" between the acts, and collected about $50 for the society from the audience.

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Franklyn Ritchie has been engaged to play a special two weeks' season with the Castle Square Theatre company, Boston, beginning Aug. 6.

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The production of Shenandoah by the McCullum Stock company at McCullum's Theatre, Portland, Me., last week was the dramatic success of the season and did larger business than any attraction ever presented by Manager McCullum in fourteen years. The most lavish praise was bestowed upon the production by the press of Portland, and for the first time in the history of McCullum's Theatre the steamboat companies ran excursions to the theatre from the Islands in Casco Bay. On Wednesday evening Manager Rounds, of the Portland Theatre got up a party of two hundred of Manager McCullum's friends from Peak's Island, who attended the theatre in a body and gave Mr. McCullum and Beatric Ingram an ovation on their entrance. Manager McCullum conducted a theatre at Peak's Island for eleven years, and Miss Ingram was a member of his company there for seven seasons. Both made pronounced hits in Shenandoah, and the performances of May Hosmer, Augusta True, Robert Wayne, Stephen Wright, Lynn Pratt, John Armstrong, Robert Guilliard and Earle Ryder in the leading roles were also excellent. The minor characters were well played by Charlotte Burnett, Eliza Mason, Genevieve Reynolds, John Martin and Alfred Keppler.

Mead Edna Hall has been specially engaged for Bartley McCullum's Stock company for the rest of the season. She will open in Sapho Aug. 10.

DEATH OF JOHN W. PARR.

John W. Parr, a brilliant young comic opera baritone, died at his home in this city last Wednesday, July 25, of typhoid fever. His death is particularly sad, since he was but twenty-six years old, and was in the best of health up to a few weeks before his passing. It will be remembered that his brother, Norman Parr, of E. H. Sothern's company, died only a short time ago, after a very brief illness.

John W. Parr began his musical career as a soprano soloist in the boy choir at Trinity Church, and made his theatrical debut with Lew Dockstader's Minstrels. He sang the principal female roles in all of Dockstader's burlesques of grand operas, and later he appeared with Paul Dresser in The Green Goods Man, and with the Byrne Brothers company. He originated the role of Scramba in El Capitan with De Wolf Hopper, and remained a member of Mr. Hopper's company for three seasons. His last engagement was with the Rogers Brothers, in whose productions he appeared during the past two seasons.

On June 20, 1899, Mr. Parr was married, at Sag Harbor, to Ada Lewis, whose impersonation of a "tough girl" brought her into prominence several years ago. Early in July Mr. and Mrs. Parr went together to Newport to visit Mrs. Albert Shaw, and it was while there that Mr. Parr took a severe cold that quickly developed into typhoid fever. Mrs. Parr brought her husband back to New York, and, with the assistance of two nurses, cared for him sedulously up to the hour of his death.

Mr. and Mrs. Parr had intended entering the vaudeville branch of the profession this Autumn, in order that they might not be separated, and they had purchased and partially rehearsed a sketch that they hoped soon to produce.

The funeral sevices were held on Thursday afternoon at the late home of the singer, and the remains were buried in Calvary Cemetery.

Married.

HOLLIS—MACKAYE.—Robert Frederick Hollis and Jessie Mackaye, in New York city, July 26.

Died.

BERNHARDT.—Jeanne Bernhardt, at Brussels, on July 16, aged 66 years.

DOCHE.—Eugenie Doche, in Paris, France, on July 12, aged 77 years.

GOUDREAULT.—Mrs. Joseph Goudreault, at Haverhill, Mass., July 25, aged 67 years.

HAYDEN.—William Hayden, in St. Louis, Mo., on July 28, of apoplexy.

LEWIS.—Constance Harding Lewis, infant daughter of Amy Busby (Mrs. Eugene Howard Lewis), at Greenwich, Conn., July 25.

MARCHAND.—Mrs. Charles Marchand and her infant child, in Philadelphia, of carbolic acid poisoning.

MARX.—Samuel Marx, in San Francisco, [illegible], July 17, aged 33 years, of heart [illegible].

PARR.—John W. Parr, in [illegible], July 25, of typhoid fever, aged [illegible].

THE LA GRANGE, [illegible], also 141 W. [illegible], near Broadway, N. Y.
Special rates during [illegible] $9.00 per week. Handsomely [illegible] rooms, bath $8.00 single. Table Board, $5 [illegible] and Parlor dining room, [illegible] Cuisine [illegible] delightfully cool. LA GRANGE [illegible] Hammond's, Rockaway Beach. Cuisine [illegible] Lake. [illegible] Andrie Straker, Asst. M.

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

The great Lafayette, who is in his third week, heads a bill including Williams and Walker, negro comedians; Henri French, monocyclist and juggler; Falke and Semon, musical comedy team; Ray L. Royce, humorist; John Hyams and Frances Keppler, in a novel dancing act; John and Etta Gilroy, comedy duo; Alexander Heindl, 'cellist; Professor Hartz, "the man with the mysterious hat," who makes his American debut; Courtright and Lee, comedy duo; Laura Comstock, coon singer; three Sisters Bastodo, comediennes; the biograph, and stereopticon.

Tony Pastor's.

Genaro and Bailey, dancing comedy duo, head the bill. Belle Gordon, the bag puncher, who recently returned from Europe, makes her American reappearance. Others are Little and Pritzkow, in The Professor and His Pupils; Mudge and Morton, musical duo; Pat and Mattie Rooney, dancers; Charles Barry and Hulda Halvers, and Dick and Kittie Kumins, sketch teams; Franscioli Sisters, comediennes; Barrett and Learned, Rossley and Rosstelle, and Arlington and Delmore, comedy duos; Laura Aldene, soubrette; the vitagraph, and stereopticon.

Proctor's Twenty-third Street.

Minnie Dupree in her monologue, Cinderella, heads a bill including Johnson, Blano and Bentley, comedy acrobats; Marzella's cockatoos, Clemence Sisters, vocalists; Jennings and Alto, ragtime duo; Newell, Chiquillo and Dunufrio, musical act; Paley's kalatechnoscope, Swor and Devoe, acrobatic dancers; Royal and MacFayden, comedy duo; Flo Perry, comedienne; Ely and Harvey, black-face duo; Gilbert Girard, entertainer, and the stereopticon.

Proctor's Fifth Avenue.

Grace Huntington in The Great Bracelet Burglary is the feature of the bill. Others are Kelly and Ashby, comedy acrobats; the Musical Nosses, in a new act; Max Unger, strong man; Hodgkins and Leith, in Seth Haskins' Courtin'; Furber and Davis, colored acrobats; Paley's kalatechnoscope, Morrell and Evans, singing sketch; Joe Conlan, Irish comedian; Sophie Burnham, vocalist; Manjanita and Eugene, dancers; Mlle. La Toska, contortionist; Edward J. Boyle, the blind tenor, and the stereopticon.

Proctor's Palace, Fifty-eighth Street.

Victory Bateman and Harry Mestayer in W. S. Gilbert's Sweethearts, head a programme that embraces Hughey Dougherty, comedian; Polk and Treska, acrobats; Williams and Adams, comedians; Howard Thurston, magician; Myra Campbell, violiniste; Callahan and Mack, Irish comedians; Six and Gedney, banjoists; Vashti Earle and Lulu Shepherd, comediennes; Paley's kalatechnoscope, Rice and Harvey, illustrated songs, and the stereopticon.

Casino Roof-Garden.

The Casino Boy, a new burlesque by Robert B. Smith, music by Harry T. Macconnelly, is the feature of the bill. The cast includes George K. Fortescue, Countess von Hatzfeldt, Gilbert Gregory, Anna Laughlin, John Queen, Belle Williams, and Sol Solomon. The female minstrels are retained, and the olio is furnished by James and Bonnie Farley, Simmons and White, three Sisters Lane, Bigger and Dreher, World Comedy Four, and the Gardner Trio.

Hammerstein's Venetian Terrace.

Eleanor Falk, assisted by a chorus of "Vassar girls," makes her first appearance on this roof in a new speciality. The bill also includes Johnstone Brothers, Ollie Young and brother, Morris' equine circus, Rossow Midgets, Halloway Trio, Hayes and Healy, Mlle. Bartho, Rice and Elmer, Charlie Rossow, and Bessie Lamb and company.

Grand Central Palace.

The entertainers are Diana, Tenley and Simonds, Weston Sisters, Katie Rooney and John Harding, Montague and West, Bailey and Madison, the La Veiles, and the Hoovers.

Cherry Blossom Grove.

Ezra Kendall is the star of a bill that includes the Colinis, the great Everhart, Nat M. Wills, Marguerite Cornille, Clifford and Huth, Ernest Hogan, La Belle Rita, Johnson and Dean, the Escamallos, Les Charmeuse, Nellie O'Neil and company, four Emperors of Music, and Marwig's ballet, The Dolls' Revel.

Lion Palace.

The entertainers are Emma Carus, Wartenberg Brothers, Lowell and Lowell, Devoe and Devoe, Murphy and Murphy, Nicola Gorzia, Leslie and Audey, Francis La Mar, Lorenz and Holcomb, and the Larmes.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—It was cool and comfortable in this pretty playhouse on Tuesday afternoon when the writer strolled in to look things over. The noiseless electric fans, which are liberally provided, made the use of the palm-leaf breeze providers unnecessary, and a fairly large audience rested easily and enjoyed the performance in a quiet, undemonstrative way. As the MIRROR man took his seat he noticed that Neil McNeil and Sadie Kirby were making laudable efforts to entertain. It was too late to follow the plot of the sketch, but from previous experience the scribe is justified in saying that mere plot was sacrificed to make way for repartee. Miss Kirby asked Mr. McNeil impertinent little questions and he made irrelevant replies through a bunch of crêpe hair that represented whiskers. These answers caused Miss Kirby to pout and swish her short pink skirts in the pert fashion common to ladies who appear in sketches of this sort. Later on Miss Kirby warbled a little [illegible] song, and then she and her friend rounded out their offering with a nice little dance. It was a cheerful bit of work for the most part, and the team will probably have chances to do it all over again in other cities. Harry Dodd and company came on next and talked and sang their way through an operetta called Tally-Ho. They worked hard, but the auditors took little interest. Luna Cooper, Bertha Haydn, Horace Wright, and John E. Gregory assisted Mr. Dodd. The audience seemed pleased when the house was darkened in order that Howard Martin might point to pictures on a screen and introduce a "brief talk on China." The programme said it was to be a "brief talk," but Mr. Martin had his own ideas as to brevity. He had been secretary of some legation at Pekin, but it was evident that he had studied his facts from the book that the stereopticon manufacturers give out when they lend the pictures. Mr. Martin is not an impressive talker, and his attempts at humor caused the auditors to heave a sigh of relief when the lights went up and he went off. Zeno, Carl and Zeno went through their programme of mid-air flights to the accompaniment of much applause. They awakened some dozers in front, who had succumbed to Mr. Martin, and who were thus enabled to enjoy the rest of the bill. Fred Brown in a creole make-up explained his reason for being on the stage with a very nimble pair of feet. He danced on sand-strewn linoleum and seemed to enjoy himself. Everybody looked pleased when the card announcing Linton ad McIntyre was displayed. Pretty, piquant Leila McIntyre sang "Don't You Want a Little Doggie?" and caused great perturbation among the men with her adroit use of a remarkably bright pair of eyes. Mr. Linton's debonair manner was a pleasing feature of the sketch, which was one of the best things on the bill. The great Lafayette, calm, cool and collected, did many surprising things, and folks from out of town opened their mouths and eyes in wonder. Two young men named Collins and North sang several parodies, and talked back to each other in a way that was at times more or less amusing. They sang one song about the mother-in-law which seemed to tickle the fancy of several elderly men who did not have their wives with them. Chris Bruns and Mabel Russell cake walked and danced in an airy way that called for encores. They were third on the black-type division of the programme. The biograph gave the drowsy people another chance to nod, but they came to in time to see the Zrenyis in their remarkable feats. The hard working contingent included Emerson and Omega, Mr. and Mrs. Joe Keaton, the Caecilian Four, and Nizarras. Emil Katzenstein played some of his own new compositions between times with the soft pedal on. A special feature introduced early in the afternoon was a "trial turn" by Annie Buckley. She appeared in a slightly eccentric make-up and did an Irish monologue with several songs. She seemed a trifle nervous, but made a fair impression.

PROCTOR'S FIFTH AVENUE.—Minnie Dupree headed the bill and presented her charming little monologue, Cinderella, which gives her a chance to work on the various emotions of her auditors in a most effective way. A magnetic entertainer is Miss Dupree, whether in a play with others or all by herself. George Wilson, the laughing minstrel, was in excellent form and made many amusing remarks. The farce, A Surprise Party, was seen for the third time in this city, with Grace Belasco, Blanche Homan, Lon Stevens, and Leonard Walker in the cast. No attempt has been made to improve it, and the silly cake-walk finish is retained. Newell, Cinquilla, and Dunfro made an excellent impression in their musical speciality. Scott and Wilson performed some difficult feats in the acrobatic line, and threw in a little fun for good measure. Jennings and Alto were fairly amusing in a comedy sketch. Maddox and Wayne said some funny things. Swor and De Voe talked, sang, danced and contorted pleasingly. Ely and Harvey worked hard in black-face and danced fairly well. Ingram and Jacklin presented an illustrated-song act in which some good pictures were shown. Retta Curtis sang a waltz-song in a red dress; then she changed to white and played a selection on the violin, and finally appeared in a short blue skirt and did a coon song and dance. It is seldom that patriotism and versatility go hand in hand, and Miss Curtis is to be commended for her energy. Vashti Earl and Lulu Sheppard sang three songs. One of them is much more given to gestures than the other, and seems to take a violent interest in her work. They manage to let the audience know that their hose match their costumes very nicely. Paley's kalatechnoscope, the stereopticon, and David Fitzgibbons were also in the bill. Mr. Fitzgibbons introduced a new overture, featuring a selection called "Promises of Light," which he played upon an organ.

PROCTOR'S TWENTY-THIRD STREET.—Reno and Richards headed the bill and went through their regular programme of nonsense, which met with its usual favor. Hughey Dougherty had a few new remarks on topics of present-day interest, and he scored heavily. Williams and Adams got rid of a lot of brisk conversation which brought out plenty of laughs. Westman and Wren made a decided hit in their rural playlet, In Haying Time, which has already been commented upon at length in this column. Fritz Young and Emilie Selia, acrobats; Paley's kalatechnoscope, Polk and Treska, acrobats; Laura Bennett, comedienne; Six and Gedney, banjoists; Gypsena and Roma, contortionists; Sophie Burnham, vocalist; De Camo, juggler; A. C. Lawrence, ventriloquist; Simpson and Pitman, musical coons, and the stereopticon were also in the bill.

PROCTOR'S PALACE.—Edna Aug finished her tour of the Proctor circuit here last week, and scored even a greater success than before. The Palace numbers many Germans among its patrons, and Miss Aug's quaint remarks as the scrubwoman were hugely enjoyed. Her imitations, especially of the tough girl, also met with favor. Georgia Gardner and Joseph Maddern made a decided hit in A Wife's Stratagem. Miss Gardner is always entertaining as the wife who teaches her husband a lesson, and she was ably seconded by Mr. Maddern. Marzella's birds and the antics of Jerome and Alexis proved delightful treats for the youngsters. Julia Millard, a newcomer in vaudeville, need have no fear of her future in this line. She is dainty, chic, pretty and magnetic, and her songs were received with every evidence of approval. The Bates Musical Trio, the Eldridges, Mathieu, Courtwright and Lee, Paley's kalatechnoscope, and the stereopticon were also in the bill.

TONY PASTOR'S.—The eccentricities of Charles T. Aldrich kept large houses in great humor throughout the week. He has elaborated his travesty upon Ching Ling Foo, and it is now even funnier than before. The four merry Weston Sisters played a return engagement and went through their very lively performance with as much spirit as though thermometers were unknown. All four are full of ginger and their antics were keenly relished, especially during the boxing specialty. Miles and Nitram were well received in their skit, The Dancing Domestics. Murphy and Willard's Doughnuts seemed to be relished. The three Cardownie Sisters repeated the hit they made here a few weeks ago, and their smart dancing was rewarded with liberal applause. Bicknell's modeling in clay was watched with much interest. Ed B. and Rolla White gave points in the manly art, with a little bag-punching thrown in. Mitchell and Marron, the two Lavines, Richmond and Clements, Laurel and Sharp, Grant Sisters, Grace Ganter, the vitagraph and stereopticon were also in the bill.

KOSTER AND BIAL'S.—Last week was "Irish week," and the Celtic performers were well received. Lottie West Symonds and the Brannigans gave characteristic specialties. Foy and Clarke scored heavily in The Man Across the Street. May Fiske's Scotch songs were heartily applauded, and the automaton theatre of the Bunnelles continued to meet with favor. Others were the Rixfords, the Kenyons, Ascott and Eddy, Leon and Adeline, Mlle. La Pomme, and the Passparts.

CHERRY BLOSSOM GROVE.—Julie Mackay made her reappearance here last week and scored a big hit in a repertoire of new and catchy songs. Charles Ulrick, a barrel-juggler, was seen for the first time here and his act met with approval. Couture Brothers, the four Emperors of Music, and the holdovers, including Marwig's ballet, The Dolls' Revel, were well received.

GRAND CENTRAL PALACE.—James E. Rome and Marguerite Ferguson were seen for the first time here, in Mr. Flotz, the Floorwalker, in which they made a distinctly favorable impression. The dancing of Pat and Mattie Rooney, the Celticisms of Tenley and Simonds, the illuminated dances of Diana, and the acts of Swan and Bambard, Kelly and Adams, the World's Trio, and Sallie Stembler met with favor.

LION PALACE.—Good sketches were presented by Kline and Clifton, De Witt and Burns, and Ray and Brosche. Others were Polk and Claudius, Hall and Francis, the Hoovers, Fauvette Sisters, the Glissandos, Mae Taylor, Madeline Burdette, Charles Robinson, and Marie De Gamor.

HAMMERSTEIN'S VENETIAN TERRACE.—The same excellent bill mentioned in detail last week, headed by the Johnstone Brothers, attracted large audiences throughout the week.

CASINO ROOF-GARDEN.—The Casino Beauty Minstrels continue to joke and sing under the direction of Jack Gardner.

NEW SKETCH PRODUCED.

Georgia Gardner and Joseph Maddern produced their new sketch, A Cure for Jealousy, on Saturday evening last at Proctor's Palace, with decided success. Miss Gardner repeated the hit she made three years ago in the same character. She was the first woman in vaudeville to appear in male attire, and her appearance as the dashing young English hussar is very pleasing. She changes back to female attire, and her success in both costumes is pronounced. Her part gives Miss Gardner many opportunities to display her versatility and it is needless to say this clever young woman took full advantage of them. Joseph Maddern has an excellent comedy part in the fussy, nervous, jealous husband, and it suits him thoroughly. He has had plenty of experience in this line of work, and played the part with great energy. The pictures herewith show Miss Gardner and Mr. Maddern in the characters assumed by them in A Cure for Jealousy. This sketch has been in Miss Gardner's repertoire for over three years, and hereafter she and Mr. Maddern will present it in conjunction with their other highly successful play, A Wife's Stratagem.

GEORGIA GARDNER.

JOSEPH MADDERN.

THE WHITE RATS' BENEFIT.

The White Rats of America are gaining in strength and numbers day by day, and the new organization bids fair to become a very influential body. They have secured a fine suite of rooms at 1418 Broadway, which are handsomely furnished and afford a pleasant meeting place for the members. Last week a very handsome silver pitcher was presented to the Rats by Annie Chance, of Grapewin and Chance, and the members who were present when it arrived filled it to the brim with a certain sparkling liquid and while quaffing the cheering beverage toasted the generous donor. Rats James J. Morton and William Robyns presided at this little ceremony with great success.

The first big undertaking of the White Rats will be a monster benefit, which will take place at the New York Theatre and Cherry Blossom Grove late in August. Manager Sire has voluntarily given the use of both beautiful auditoriums for the benefit, and the Rats are making elaborate preparations, putting together bills that will surpass anything ever seen in New York. Two distinct entertainments will be given on the roof and in the music hall, and if the hopes of the projectors are realized a very handsome sum will be realized, which will form a nucleus for a fund to be devoted to furthering the objects of the order.

At the regular meeting on Sunday last, James J. Corbett was elected a member of the order. He intends to appear in vaudeville the coming season, and is thus eligible to membership.

HURT IN A COLLISION.

A cab in which were Jack Gardner, of the three Gardners, and W. J. Conlin, of the Conlin Quartette, was struck by a trolley car at Third Avenue and Twentieth Street on Wednesday evening last. The driver was fatally injured and Mr. Gardner had three ribs broken and was hurt internally. Mr. Conlin escaped with a few bruises.

LILLIAN BURKHART.

LILLIAN BURKHART.

Above is Lillian Burkhart's newest picture, in her latest and most successful playlet, Captain Suzanne. This and Fifty Years Ago, a costume play of the period of 1830, recently scored big successes in San Francisco and Los Angeles. Ashton Stevens, the San Francisco critic, in a recent article spoke of Miss Burkhart as follows:

"That this is the last week of Miss Burkhart's engagement at the Orpheum is a matter of regret, not only to the regular patrons, but to all admirers of refined and distinguished comedy acting. The fourth week at the Orpheum, and yet this remarkable young woman is now, as she was at the first, the best and most artistic personality in the theatres of San Francisco. The Orpheum has given house to many enviable records, but to none better than this legitimate one of Miss Burkhart's. I can think of no finer triumph for any actress than to grip the attention of the Orpheum goers for four consecutive weeks, as Miss Burkhart has done, in a class of work that has little, if any, natural place in the go-as-you-please vaudeville."

FIRE AT CHERRY BLOSSOM GROVE.

Cherry Blossom Grove, as the roof-garden of the New York Theatre is called, came very near becoming a thing of the past on Wednesday evening last. While La Belle Rita was doing her cycle act she saw smoke curling up from a corner of the garden, and she lost no time in making a hasty exit to give the alarm, which she did without letting the audience know what was the matter. The spectators, stupefied by the odor of hundreds of Turkish cigarettes, which are affected by the "Shirt Waist Boys' Brigade," did not notice that the artificial cherry blossoms were burning, for several minutes. When the fact that the place was on fire forced itself upon them there was a good deal of confusion. Several women grew hysterical, a few fainted, and the rest of the crowd began to look for means of escape. There were 1,200 people on the roof and nearly one hundred performers in the dressing-rooms on the floor below. They all managed to find their way out in safety by way of the elevators and fire escapes and the numerous and curiously contrived stairways in the interior of the building. The blaze was attacked by Samuel Miller, superintendent of the building, and his assistants, with patent fire extinguishers, and when the firemen arrived there was very little for them to do. When the fire was put out it was announced on the sidewalk that the performance would be resumed, and about six hundred brave people who wanted their money's worth went upstairs and listened uneasily to the rest of the entertainment. The heroes of the occasion were Nat Wills, who "jollied" the audience from the stage while they were making tracks for the exits, and Owen Johnson and Joseph Farrell, the elevator boys, who stuck to their ropes and conveyed a large number of people from the roof to the street in record time.

MORE UNCONSCIOUS CEREBRATION.

The White Rats of America, one of whose objects is the suppression of pirates and the ostracising of performers who annex material belonging to others in the profession, would do well to look into the matter of curing performers who are afflicted with the disease known as "unconscious cerebration." This is a malady which attacks even the highest salaried and most popular comedians. A particularly interesting case has occurred in this neighborhood during the past few weeks. A comedian who is part owner of a minstrel company was heard by the writer to utter certain humorous lines in his monologue about three weeks ago, and last week at one of the continuous houses in this city another burnt-cork entertainer delivered the amusing lines, word for word, with almost the identical inflections used by the other man.

Here is a chance for the White Rats to employ a microbe specialist, who can make experiments and researches and discover the cause of the existence of the "unconscious cerebration" microbe, so that some good medicine may be prescribed that will effectually cure the unfortunates who are afflicted with the disease.

Any comedian who is suspected of having the malady, even in a mild form, ought to be quarantined at once, so that the proper authorities can look into his case and decide what is best to be done with him. He may need very rigorous treatment, but it is more than likely that a cure can be effected in almost every instance, if the proper method is used.

WITMARKS' THREE "EXCLUSIVES."

The firm of M. Witmark and Sons recently closed three contracts by which they control the exclusive services of writers whose works are always in great demand. The most important one is that signed by Walter H. Ford and J. W. Bratton, whose "Sunshine of Paradise Alley," "Only Me," "I Love You in the Same Old Way," and dozens of other songs have won for them a world-wide fame. Mr. Bratton's instrumental pieces will also be exclusively published by the Witmarks. Next in importance comes the contract with Gustave Luders, the director-composer, whose latest work, The Burgomaster, was recently produced with much success at the Dearborn Theatre, Chicago. Selections from this opera will shortly be published.

Last but not least is Theodore Bendix, the famous composer, arranger and conductor. Mr. Bendix's compositions are played by every band and orchestra in the United States. Among his successes are "La Gazelle," "The Lambs' Gambol," "Summer Reminiscences," and "In Beauty's Bower." In addition to these three "headliners" the Witmarks have many other popular writers under exclusive contract, and their catalogue will gain in size and interest at an amazing rate this season.

WEBER AND FIELDS NOT IN THIS DEAL.

The daily papers of New York and Chicago last week printed items to the effect that Weber and Fields had secured the Lyric Theatre in Chicago and would open it in the Fall as a branch of their New York house. This "news" was a mistake. The Lyric has been leased by the Western Amusement Company, of which Jules Hurtig is president, and will be opened in September as Hurtig and Seamon's Music Hall, with Leo C. Teller, formerly with Weber and Fields, as resident manager. The house will be devoted exclusively to burlesque. The first production will be called A Modiste's Model.

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The White Rats—Oh, a clevah idea, that.

ARTIE **HALL**

Why don't somebody start a female vaudeville performers' society? Call them the Snowy Rodents, or something like that. Come to think of it, my color would bar me.

THE VAUDEVILLE PRODUCERS,

Hines and Remington

Hines and Remington are numbered among the star entertainers at Keith's this week and deservedly so. Their sketch, "The Road Queen," is one of the best things of its class ever offered in the vaudeville, and gives Miss Remington an excellent opportunity to display her undoubted genius for mimicry and impersonation. Her female tramp and sporty young woman are both excellent pieces of work.—*Boston Transcript.*

EDNA AUG

Der exdensifeness of my successfullness in Misder Proctor's blaces of amusemendts, has made my delightfullness very mooch. I am ready now mit my scrubbing brush for any manacher vot vants nice, clean vork. Now if you vant ter fine me I am sleeping at der Hotel Wendome, 41st and Brodweg, N. Y.—yet—can—ain't it.

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POWERS BROTHERS.

The above picture shows the Powers Brothers, James, Andrew and William, who have just returned after three years of success in Europe. They are among the oldest teams at present in vaudeville, as they made their first appearance on any stage at the old Theatre Comique, Providence, R. I., in 1880, then under the management of Colonel J. D. Hopkins, who introduced them to the vaudeville stage after a successful trial performance on "amateur night." This house at that period was one of the most popular variety theatres in America. During the intervening years the Powers' have appeared with the following companies: Armstrong Brothers' Minstrels, H. R. Jacobs' company, Pain's Fire of London, Thatcher, Rich and Harris' Tuxedo, Weber and Fields' Vaudeville company, Birch, Hamilton and Backus' Minstrels, M. B. Leavitt's company, The Skating Rink, Powers Brothers' Cupid's Chariot company, Flying Jordans' Vaudeville company, Morris and Miaco company, Hanlons' Superba, Miss Manhattan, Girard and Vokes' company, Barnum's, Forepaugh's, Lemon Brothers' and Powers Brothers' circuses. They are the originators of the famous tramp cycling specialty, which has been copied and performed all over the world. They were also the first artists to introduce comedy cycling and still continue to furnish good things for others in their line to copy. They were the first to produce a cycle play with a race scene. It was called Cupid's Chariot, and they toured this country in it for three seasons. Cycling is not their only specialty. During a Summer's engagement at R. A. Harrington's Casino, Rocky Point, R. I., where they are at present, they produced eight different specialties, including their cycle act, acrobatic skating act, comedy juggling, black-face singing and dancing, Irish act, comic wire act, perpendicular ladder act, and acrobatic leaping and pantomime act. They have played the following parts: Ronald Delaine in The Skating Rink (originated by Nat Goodwin), Lord Chumley, Red Magee and Slim Jim in Tuxedo; Moneybags and Andy Morris in The Spider and the Fly, and Peters Cona, the Brigand, Guyer in Hanlon's Superba, and Windy Whiskers, Lord Arthur and Jack Gordon in Cupid's Chariot. While in Europe they appeared at the Royal Botanical Society Gardens, Regent's Park, before the Prince and Princess of Wales and members of the nobility, and by royal command of the Prince of Wales at Buckingham Palace. They were the only artists present on this occasion, and the Prince of Wales was the only spectator, as they appeared at 10 o'clock in the morning. These artists will produce an entirely new specialty the coming season, entitled The Powers Brothers in Paris. They have had several offers, but up to date they are at liberty for next season. They are at the Casino, Rocky Point, R. I., for the entire Summer.

ELKS' CARNIVAL IN BOSTON.

"A $50,000 entertainment with $15,000 in purses and prizes," is what the Sunday advertisements announced regarding the carnival and fair which was opened yesterday at Combination Park, Medford, Mass., by the Boston Lodge of Elks. There is a remarkably strong list of attractions, including twenty star vaudeville acts, bicycle races, horse races, track and field games, lacrosse games, and Bostock's trained animals. The vaudeville bill included the Meintz Family, Lafayette Quartette, Nelson, Glinsereti and Demonio, Coogan and Bacon, the Partellos, Josie Ashton, Pantzer Trio, Leo Dervalto, Ernest Melville, Professor Welsh's running whippet dogs, Herr Grenada, James B. Macks, the three Marvelles, Alma Fedora, Frank Cotton, St. Clair Brothers, Hacker and Lester, Dillworthy Family, Paul Tusten, and Professor T. H. Flowers and Allie Harvey in a balloon and parachute act. Altogether it promises to be a gala week with the Elks, who expect brethren to come from all over the country, and who through various committees have worked long and strenuously for the success of the entertainment, which will last six days.

VOGEL AND DEMING'S BIG MINSTRELS.

Vogel and Deming's Big Minstrels will begin rehearsals early in August. The artists have completed the elaborate first part setting; the parade suits are very handsome, and the printing is satisfactory beyond expectation. John Queen has written several new coon songs for the company, among them being what is considered his best effort. It is called "Just Because She Made Goo-Goo Eyes at Me." It is now being sung by Queen with great success at the Casino in New York. Queen has also arranged a mammoth song and dance act showing the "coon" of the present and the negro of the past. Arthur Deming will introduce new songs and original stories in his monologue. Business-manager Will P. Webster, with three assistants, will leave New York for Columbus next week.

AL G. FIELD MAKES PREPARATIONS.

Active preparations are being made for the opening of the sixteenth annual tour of the Al. G. Field Greater Minstrels, and headquarters have been established at the Southern Hotel, Columbus, O., where the carefully selected executive staff is at work. Rehearsals were called for July 30, and the openings of the companies will occur early in August. Mr. Field has surpassed even himself in the magnitude and absolute novelty of the performances which he is putting together. The executive staff is as follows: Al. G. Field, proprietor; Dan Quinlan, manager; Joe R. Reider, treasurer; Charles H. Armitage, press agent, and W. C. Justice, general representative. The complete roster of the company will appear in THE MIRROR later.

KOSTER AND BIAL'S ROOF CLOSED.

Koster and Bial's Roof-Garden closed on Sunday evening last, and the establishment will remain in darkness until Sept. 1, when the regular season of the music hall will be opened under the direction of the Hashim Brothers. As the [illegible] contemplate extensive improvements it was deemed advisable to close the house, so that the workmen might have full sway.

WILD WEST IN A COLLISION.

A sleeping-car attached to Section 1 of the Buffalo Bill Wild West train was struck by a freight train near Milwaukee Junction, Detroit, on Sunday morning last. There were forty employes of the Wild West asleep in the car when the collision occurred. Edward Sullivan, of Bridgeport, Conn., was killed, and nine others were severely injured. Henry Eastman, of Rochester, N. Y.; Joseph McCann, of New York city; Noyes Mix, of New Haven, Conn.; Thomas Kelly, of Brooklyn, and George Hunt, of Waterbury, Conn., were among those who suffered most. The car was almost completely wrecked, and had to be chopped open in order that the occupants might be released.

ROBERT GRAU MOVES.

Robert Grau will remove his office on Aug. 1, from 853 Broadway, to the headquarters of the Association of Vaudeville Managers in the St. James Building. There will be no change whatever in his business; he is moving so as to be in closer touch with his clients and the managers. He will remain as heretofore, an absolutely independent agent.

VAUDEVILLE JOTTINGS.

In Haying Time, the dainty little rural sketch now being presented in vaudeville by Westman and Wrenn, was written by Richard Goodall. Mr. Goodall has also written a Japanese playlet called Madame Crysanthemum, which will be produced by Alice Johnston.

The members of the Imperial Vaudeville co. presented their stage-manager, James L. Barry, with a handsome silver toilet set on his birthday, at Columbia, Pa. After the performance Mr. Barry treated the co. to a fine banquet. The co. is touring the Pincus circuit of parks, and is meeting with pronounced success.

The Doherty Sisters, owing to their success during the past two weeks at West End Park, New Orleans, have been engaged for a third week. They have signed for Hayes and Lytton's A Wise Guy co. for next season.

Edna Aug, whose picture appeared on the front page of last week's MIRROR, had been engaged by the late Augustin Daly to replace Mabel Gilliman in his musical comedy co. Mr. Daly's death prevented the carrying out of the contract, and Miss Aug sailed for Europe, where she scored a remarkable success. She finished her tour of the Proctor circuit at the Palace last week.

Harry Thorne, of Philadelphia, has copyrighted a dramatic sketch called Early Moon, written by Maurice Drew.

Addie Jackson, who was recently divorced from her husband, Charles Morrison Phelps, was allowed by the Justice to resume her maiden name.

Luna Cooper played Keith's Theatre, New York, week of July 23, in Harry Dodd's operetta, Tally Ho, and made a very favorable impression.

Newell and Niblo have been compelled to cancel several weeks, owing to the serious illness of Miss Niblo's mother. They have signed for next season with dramatic ballads, was at Proctor's Twenty-third opening at Chicago Sep. 2.

A. H. Knoll and Marie McNeil, the cornetists, have been engaged as a special feature for the musical festival at the Point of Pines, near Boston, Mass., Aug. 12 to 19, inclusive, making their seventh season at this popular resort.

Barry MacFayden, who is making a great success with W. O. Edmund's Midnight in Chinatown co. Street house last week and received many encores. Mr. MacFayden and his partner, Ruth Royal, will soon produce a new act, from the pen of George Totten Smith.

Mrs. Beadle Biltz Paxton, a society woman of San Francisco, has decided to enter vaudeville. She made her debut at the Los Angeles Orpheum on July 30.

The Musical Colbys scored an emphatic hit last week at Contocook Park, Concord, N. H. The local paper praised their act in glowing terms.

The four Schrode Brothers, acrobats and pantomimists, have signed again with Blaney's King of the Opium Ring co. No. 1, for the coming season.

Wilfred Clarke and his co., in Oscar's Birthday, were the feature of the bill at Keith's Theatre, Boston, last week, and received some very flattering press notices. This week they are at Keith's Philadelphia house.

Frank Cushman, "the progressive minstrel," made a hit last week at Riverside Park, Montreal, Can., singing his new coon songs, "Keep Off My Living" and "Give Me Back My Lilacs."

Boylston and Swan have just closed over the Taylor circuit, and have signed with A Spring Chicken co., to play parts and produce their sketch, Polly's Picture, written by Harry L. Newton.

The new Academy of Music in Norfolk, Va., which has just been completed at a cost of $80,000, will probably be sublet by Booker and Leath, who have a ten years' lease, to Hurtig and Seamon, of New York. Mr. Booker will remain as resident manager.

Lottie Gilson was granted an absolute divorce from John Wesley, by Justice White, of the Supreme Court, in Buffalo, N. Y., on July 22. Miss Gilson was allowed to resume her maiden name.

James Hamwood, a colored magician, died in Cincinnati last week.

A benefit for charity took place last week at the Belvedere Hotel, Far Rockaway. Those who appeared were Kathryn Osterman, Anna Belmont Kraus, Flo Perry, Pauline Moran, Frances Keppler, Adolph Philip, Meyer Cohen, and Joe Welch.

The fire last week in the Cherry Blossom Grove will probably spur the Fire Commissioners to action regarding new rules for the safety of those who seek amusement in "sky parlors."

The colored maid of Mildred Howard De Grey was arrested last week on a charge of "annexing" about $500 worth of jewelry and wearing apparel belonging to Miss De Grey and other occupants of the house in which she boards.

The biograph at Keith's showed a picture of the Fifteenth Infantry leaving for China on the evening of the day on which the picture was taken.

A wicked small boy turned in an alarm from a box near Koster and Bial's one morning last week. The street was full of fire apparatus within a few minutes, but there was no sign of the fire or the boy.

The Mayor of New Orleans has received several letters from prominent citizens urging the abolishment of the vaudeville features at Audobon Park, in that city.

Bettina Girard was unable to cancel her out of town engagement last week, so she could not continue her run at Lion Palace. She will return there in August.

Lizzie N. Wilson was held over for another week at Olentangy Park, Columbus, O., having made a decided hit in her German specialty. This week she is in Galion, Ohio.

Mr. and Mrs. John G. Jermon (Lillian Tyson) were seen promenading the board walk at Atlantic City last week with a number of friends, enjoying the breezes. They are registered at one of the beach front hotels for the season. Maryland I. and Kathryn Tyson, sisters of Mrs. Jermon, will be her guests for a couple of weeks, after which Maryland starts for New York, to begin rehearsals for her starring tour, under the direction of Miss Jermon. Kathryn Tyson will undergo a serious operation in the near future, and will not be able to join the co. this season.

Graham and Morton's vaudeville bill on the boats running between Chicago and Benton Harbor, Mich., week of July 16, included Simona, Dalton and Denton and the two Jessies. Last week the Schuyler Sisters, Hopper and Hart, and the Giant Quartette appeared. This innovation is well received, and is doing much to increase travel on the line.

Elizabeth M. Murray made a big hit last week at the Farm Theatre, Toledo, O. She will rest during August at her cottage in Atlantic City.

Sydney Grant and Miss Norton are meeting with continued favor in the West. Last week at the Garden, Cleveland, they were particularly successful.

Elsecta, the toe dancer, replaced the Jennie Eddy Trio at the Garden, Cleveland, on Thursday last, as Miss Eddy was ill. She was engaged for the balance of the week.

Violet Dales continues to win new laurels weekly. At the Great Southern Roof Garden, Columbus, O., last week, her act was pronounced the feature of the bill, and she was rewarded with repeated encores.

Little Elsie last week brought to a close a successful season of thirty-two weeks in the leading vaudeville theatres. She has been a headliner at all but two houses, and then she was billed as a special feature. She will take a two weeks' vacation before returning to work.

Mildred Howard De Grey is at her home in Minneapolis, resting after her serious illness. She expects to create a sensation with her new act, The Dream of Love, next season.

Harry and Kate Jackson were obliged to close their engagement in Detroit last week, owing to an affection of the throat, which attacked Mr. Jackson. Mrs.

VAUDEVILLE. VAUDEVILLE.

"A HIT FROM COAST TO COAST."

Mr. and Mrs. Perkins Fisher

Will close this week at the Chicago Opera House a 40 weeks' season of continued success.

The Half Way House

Has been one of the greatest vaudeville successes of the year.

Note Clipping from the London Era.

AMERICAN MUSIC HALLS.

(FROM OUR OWN CORRESPONDENT.)

NEW YORK, May 26.—"The Half Way House, a comedy sketch in which Mr. and Mrs. Perkins D. Fisher are appearing at Keith's this week, is one of the most interesting and artistic offerings in vaudeville. The scene is the principal room of a quaint little hotel in a New England village, the proprietor of which is a shrewd, philosophical old Yankee, with a fund of witty repartee which enables him to more than hold his own in conversation with those who, deceived by his homely appearance and apparent simplicity, may try to be facetious. A young woman belonging to a theatrical company which has met with misfortune on the road arrives at the hotel seeking a room for the night. Mine host parleys with his would-be guest for a while before consenting to accommodate her, and then the actress sits down to enjoy a chat with the rural philosopher. In the dialogue that follows his witty and pointed remarks cause roars of laughter, and a simple little song, to which the actress plays a soft accompaniment, brings a very pleasing sketch to a pretty conclusion. The eccentricities of the old innkeeper, with his peculiar walk and quaint facial expression, are admirably portrayed by Mr. Fisher, and the dashing impersonation of the actress given by Mrs. Fisher is equally praiseworthy. The little play makes a big hit."

ADDRESS 235 WEST 22d STREET, N. Y.

MR. and MRS.

"HARRY JACKSON"

(Formerly billed as HARRY and KATE).

Always a Big Hit in the Best Laughing Sketch in Vaudeville,

"A BACHELOR'S HOME."

Now prepared to book their new Comedy Sketch, entitled

"A BREEZE FROM THE WEST."

A Novelty. Introducing A SPLENDID SCENIC EFFECT, making the strongest finish on record.

COMMENTS:

"Divided the honors with Lafayette."—Philadelphia Times.
"Created a perfect furore of laughter."—Philadelphia Enquirer.
"Funny enough to drive away an incipient fit of the blues."—Boston Globe-Democrat.
"Their work cannot be too highly praised."—Boston Journal.
"At Hyde and Behman's the laughing hit was scored by Harry and Kate Jackson; the house goes into convulsions."—Chicot, N. Y. Telegraph.
"Harry Jackson is a finished actor, such as is seldom seen in vaudeville. His work cannot be too highly praised."—N. Y. Mirror.
"Harry and Kate Jackson made a phenomenal hit."—Chicago Journal.
"Greeted with shouts of laughter."—St. Louis Globe-Democrat.
"A leading feature in vaudeville."—N. Y. Clipper.
"A comedy sketch abounding in clean fun."—St. Louis Post Dispatch.

Address 311 East 19th St., N. Y. City.

REMOVAL.

On and after August 1st, 1900,

The Offices of ROBERT GRAU

will be located on the 8th floor of the St. James Building, 26th St. and Broadway, in conjunction with the Association of Vaudeville Managers of the United States. Conducting, as usual,

An Agency for HEADLINERS.

No change in system whatever. An absolutely individual agency as heretofore for the supply of features and great acts for those who want them.

ROBERT GRAU (formerly 853 Broadway).

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The offices of

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1418 BROADWAY, NEW YORK.

Members and eligibles kindly send route and all information soon as possible to

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AROUND THE CIRCUIT ONCE AGAIN!

FRANK BUOMAN AND ROSE ADELLE

August 6—Keith's, New York City.
August 13—Keith's, Philadelphia, Pa.
August 20—Keith's, Boston, Mass.
August 27—Keith's, Providence, R. I.

ORIGINATORS OF THE GROTESQUE CAKE-WALK DANCE.

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Delivering original goods in an expert manner.

FRED NIBLO

"The American Humorist."

By CONSECUTIVE WEEKS OF SUCCESS (excepting one week lost by accident). Sailed for Europe on Canard S S Servia, Saturday, June 23. Palace Theatre, London, Eng., indefinite.

The Dainty Comedienne,

KITTIE MITCHELL

"The Lady Graceful of Vaudeville."—McLaughlin.

Coming Season with Errick's Empire Vaudeville Company.

For time and terms address ROBERT GRAU, 853 Broadway, N. Y.

ARTHUR SIDMAN

In the greatest production ever given a Pastoral Play, Spring of 1901.
Direction of Robert Fulgora. Vaudeville till January.

Jackson will go to their home in Pontiac, and Mr. Jackson will return to New York, to make arrangements for having the scenery painted for their new act, A Sailor's Delight, which will prove a novelty in vaudeville. Mr. Jackson will not begin to book time until September. He is delighted with his success during the past season.

C. A. Leedy's new act was a big hit at Idora Park, Youngstown, O., last week.

Kennedy and Quinn are very successful with their new act, McFadden's Doctor. They have not lost a week since they became reunited.

Welland, the juggler, is now in his fourth week at the Atlantic City Steel Pier, and will remain another week, when he will close to rehearse with the Victoria Burlesquers, making his third season under Ed F. Rush's management. He has an entire new and original act this season.

Walter Stetson and Selma Forrester have finished three weeks at Woodlawn Park, Washington, and yesterday opened at Scott Mansion, Germantown, Md., for four weeks, with Tony Pastor's, New York, to follow Aug. 27.

Eugene Ellsworth and Madge Burt have closed their Summer season, and are now at their farm in Westport, Maine, where they will remain until called for rehearsals late in August. They have signed with L. Lawrence Weber for the coming season, and will present their comedietta, Domestic Pets, with one of Weber's attractions.

Anna Laughlin was specially engaged to create the principal soubrette role in The Casino Boy, which is the feature of the bill at the Casino Roof-Garden this week.

On the pier at Bergen Beach this week are Marie Culp, Billie Barlow, Leek and Adeline, the Merriams, and Richmond and Clements.

William H. West's Big Minstrel Jubilee opened to fine business on July 27 at Asbury Park, N. J. Among those present were Mrs. W. H. West, Mr. and Mrs. Charles I. Ross, Mr. and Mrs. Peter F. Dailey, Frankie Bailey, and Charles A. Morgan.

H. Y. Fitzgerald has signed with Clark Hillyer's Cracker-jack Minstrels for next season. Mr. Fitzgerald will produce his new act, A Night at Monte Carlo, in which he makes forty changes. Special scenery will be carried for the act, which is said to be very novel. Gilbert Sarony and Marshall, the mystic, will also be members of Hillyer's co. next season.

Belta Curtis closed a very successful engagement at Proctor's Fifth Avenue Theatre on Sunday last, after playing the entire Proctor circuit. She has been engaged for her singing and violin specialty on the New England park circuit, to play return dates at Hartford, Waterbury, Winsted, and Lake Compounce. Miss Curtis is the only artist who has been engaged by the management for return dates this season.

O'Brien and Houston are this week at Hanover Park, Meriden, Conn., with New Britain, Middletown, and Putnam to follow.

Ernest Hogan's name was unintentionally omitted from the list of performers at Cherry Blossom Grove last week. Mr. Hogan's specialty was received with every evidence of approval, and his songs were redemanded with much enthusiasm.

Louise Sanford has been playing in vaudeville at Lake Michigan Park, Muskegon, Mich. Her monologue and songs made a big hit, and she was complimented on her dancing. Miss Sanford will play a few vaudeville dates prior to starting out with a new version of Grimes' Cellar Door, in September.

Florence Sinnott has just returned to New York after a successful Summer season on the park circuits.

Elizabeth Baldwin will support James O. Barrows during his coming season in vaudeville.

The Bifurcated Girl, a new act, written by Claxton Wilstach, will be seen at Tony Pastor's next week. It will be presented by Minnie Allen and W. H. Murphy, who make their vaudeville debuts. The title of the sketch refers to an illusion that is the strong feature of the act.

Joseph F. Vion has supplied a big vaudeville co. for the theatre in Atlantic City recently occupied by L. Lawrence Weber.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Jessie Bartlett Davis' hit was so pronounced when she appeared at the Masonic Temple Theatre a few weeks ago, that she is for another week the headliner at the same house. Mrs. Davis is singing in excellent voice, and her success is a popular one. Others on the bill are the Chicago Lady Quartette, Grace Alvarez, the Van Aukens, Press Eldridge, Duffy, Sawtelle and Duffy, Mowatt Trio, and Stower.——At the Chicago Opera House Mr. and Mrs. Perkins Fisher are appearing in Ezra Kendall's sketch, The Half Way House, with much success, due to clever acting. The Six Sennetts, Josephine Gassman and her "picks," Dick and Alice McAvoy, Eckert and Berg, John D. Gilbert, Hyatt Sisters, Baby Lewis, Ross Trio, Ryan and Ryan, Fogarty and Lavigne, and King and Gray make up the rest of the list.——Hopkins' reopened Sunday, after being dark for six weeks, while being renovated. The vaudeville bill includes Adele Purvis Onri, Kolb and Dill, and the polyscope.——Sans Souci's bill is headed by Howe, Wall and Walters, and contains the Wilson Family and Jo Darby. "Mrs. Murphy," the monkey aeronaut, continues to make balloon ascensions and parachute jumps.——Hopkins' Sunnyside Pavilion has a drawing card in Talma's United States Ladies' Military Band. On the bill are also Till's Marionettes, John West, Chandler and McPherson, Leah Russell, and Wilson and Wilson.——The Chutes programme consists of Mr. and Mrs. Lynn Welcher, in A Breach of Promise, Clara Wagner, Musical Macks, Morris and Daly, and the Albions.——Sam T. Jack's Tenderloin co. is at the local house. In the olio are Eulalie and Kerwin, Newsboy's Quintette, Russell and Owen, Darktown Swells, and Ray Vernon.——The Black Crook Burlesquers are at the Trocadero. Mollie De Leon, Powers and Hyde, Russell and Richards, Clark and Emmons, Allen and Allen, and Cross and Le Petre do specialties.——Item: Jolie Mackey and Edgar Atchison Ely are underlined as features of next week's bill at the Masonic Temple.
M. A. TWYFORD.

SAN FRANCISCO, CAL.—The Orpheum is again doing rushing business July 15-21. Lillian Burkhart was much liked in her new play, Captain Suzanne. She was ably assisted by William Brewer and Fenwick Leach. Donohue and Nichols, White and Stuart, Quaker City Quartette, Stella Mayhew, Smith and Fuller, and Williamson and Stone made up the excellent bill. For week July 22-28 Etta Butler, our own mimic, is billed. She has some new impersonations to offer. Lillian Burkhart will have a repertoire week. Other attractions include the Meeker-Baker Trio, Kitty Mitchell, Joe J. Sullivan and Carrie Weber, and Jessie Podgham.——The Ogdens, Ray and William, assisted by Bertha Foltz, presented a pleasing comedy sketch, The Right Stocking, at the Chutes July 16-22. La Lista, the fire dancer, the Black Bartons, Hadley and Hart, Howard and Campbell, and Hall, the lion tamer, made up the bill.——Violet Johnson, violinist, is making a big hit at Fischer's Concert Hall. Also Coral Thorndyke, soprano.
FRED S. MYRTLE.

BOSTON, MASS.—At Keith's the bill includes Mr. and Mrs. Sidney Drew, Arthur Dunn and Clara Belle Jerome, the Blondells, Kitty Mitchell, Bruno and Russell, George W. Day, Swift and Huber, Zeb and Zarrow, Fred Brown, Gallagher and Barrett, Casino Comedy Four, Dick and Alice McAvoy, the Fords, and the Cecilian Four.——At the Palace are Golden Gate Quartette, Joe and Nellie Roner, Petching Brothers, Brennan and Sinnott, Minnie Rinehart, Whitford and Gorbe, Barrington and Martell, and the Four Magnolias.——At Crescent Gardens are Frederick Murray and Edwin Fowler, of the Bowdoin Square Stock co., Raymond, West and Little Sunshine, Bessie Taylor and the Three Shamrocks.——At Austin and Stone's are Hickey and Nelson, Melford Family, Huntley, Meredith, Sydney and Somers, Sisters Dennis, Mona, and Mlle. Berrella, Cutting Sisters, Doyle and Granger, Barrington and Martell, Cora McNeal, Dean and Franks, Mae Melville, Howe and Stanley, the Lozelles, Chester Percival, Crowley and Fowley, and De Rue and Shuby.
JAY BENTON.

NEW HAVEN, CONN.—Savin Rock Casino (J. N. Blake, manager): Week July 23-28 packed houses ruled. Dan Mason made a hit in a funny monologue, with Hines and Remington a close second. Monte, the equilibrist; Crane Brothers, Hewitt and Rozella, De Veaux and De Veaux, and others rounded out the bill.——Items: Mark Murphy is summering at the Rock. As usual, Mr. Murphy is the most popular man among the Summer colony, and is being entertained royally.—Mr. and Mrs. S. Z. Poli have taken one of the Pequot cottages at New London for the balance of the season.—Among those registered at the Summer home of the Bohemian Club, Woodmont-on-the-Sound, are Press Eldridge, Jr., and A. H. Van Buren, son of Manager Van Buren, of the New Grand.—George Atwater, orchestra leader at the Rock, has written a new song called "True Love Redeems," which is being sung with great success by McCarthy and Maguire, two New Haven boys.
JANE MARLIN.

PROVIDENCE, R. I.—Manager Harrington at Rocky Point reports splendid business. The people at the Forest Casino July 23-28 included Powers Brothers, Geneva Ardell, Kanchi and Torrey, Nellie Seymour, Mayo Sisters, the Sevons, Florence Walcott, Toledo Grace, Ella Morris, Marie Hyland, Jones and Sutton, the Tanneans, and Height and Dean. There will be a change of bill 30.——Crescent Park is also drawing large crowds, and Manager Boyden is wearing a smile. Retta Dauselle and Bobby Leach made three balloon ascensions and parachute drops here during the week July 23-28, and the Banda Napoli and R. I. Ladies' Orchestra gave concerts as usual.
HOWARD C. RIPLEY.

PORTLAND, ORE.—Fredericksburg (Brown and Grant, proprietors and managers): Although the weather week ending July 22 has been sizzling, this well managed house was well patronized, with the Kirchner Family Orchestra, DJ Gosea Brothers, and Hattie Ward, Lillian Walther, and Elaine Forrest as the attractions.——Alaska Winter Garden (H. L. Harvey, manager): Thor Michelsen and the Venetian Lady Troubadours entertained to good business week ending July 22.——Blazier's Concert Hall (William Blazier, manager): Week ending July 22. Alice Hamilton, Maude Clark, Reta Gardner, and Annie Wynlott, and John H. Kryer proved first-class drawing cards at this resort to good attendance.——Item: Hawthorne Park begins July 22 its Summer season. Charles L. Brown's Orchestra, Charles H. Whiting, the popular baritone; Kate Sprague, and Lohita Mather complete the present list of entertainers. The park is a delightfully cool place.
O. J. MITCHELL.

ST. PAUL, MINN.—Tivoli (John Straka, proprietor): The house is drawing good patronage. An attractive musical programme is offered July 23-28. Mae La Reno and Leo La Reno are the entertainers.——Little Bijou (George Russell, proprietor): Week July 23-28: A good entertainment is given by Polly O'Neil, Margaret Grace, Mabel Ward, Hazel Flood, George E. Hart, Hattie Davenport, and Billy Simons to fair business.——Ellsworth's Music Hall (Charles Ellsworth, proprietor): An attractive entertainment week July 23-28, by Amy Cameron, Charles Ellsworth, Bessie Cunningham, Sadie Manning, Frankie Simpson, and La Bell Chartrand, to good patronage.
GEORGE H. COLGRAVE.

KANSAS CITY, MO.—Electric Park: Billy Rice's Minstrels, including McMahon and King, Gilbert Brown, and others drew the biggest crowds of the season July 22-28. Blanche Le Claire Sloan, Gagnon and Pollock, and Kleist Brothers were also pleasing.——Fairmount Park: Signor Badarocco, Signora Barducci, Alma Stetzler, and Lenge's Band delighted large numbers July 22-28.——Troost Park: Zimmerschied's Band concerts and the vitascope were good attractions July 22-28.
FRANK B. WILCOX.

CLEVELAND, O.—The Garden is a fashionable resort, and Manager La Marche furnishes his patrons with fine bills. Pauline Hall is the topliner July 30-4. Others are Elinore Sisters, J. C. Nugent and Grace Fertig, Lew Hawkins, McPhee and Hill, John and Bertha Gleason (local favorites) the Musical Johnstons, and Mlle. Irene and "Zaza."
WILLIAM CRASTON.

MILWAUKEE, WIS.—Coney Island continues to attract. Professor Rice's Circus is the new attraction week July 22-28. Manager Miller is doing all in his power for the amusement and comfort of his patrons.
CLAUDE L. N. NORRIE.

SARATOGA SPRINGS, N. Y.—Kaydeross Park (Francis P. King, manager): Week July 23-28: Gorman's Columbia co., which includes Waldo Whipple, Harry Joseph and Charles Barrett, Jerrold, George and Horace Knox, Francis Harbley, Andy Amann, L. M. Palache. Week July 30-4: J. W. Gorman's Olympia co., including Satsuma, L. E. Morgan, Sam J. Curry, Tally-Ho Duo, and the Carcello Sisters. Business has been satisfactory.——Austin's Palm Garden (Charles H. Austin, manager): Large crowds week July 23-28 were entertained by Ella Dunbar, Alice Rustedo, Mamie Riley, Lottie Venton, Lillian Crone, Madge Daytelle, Lloyd Richardson, and All Stafford. Week July 30-4: Harry and Flossa Nobes, Gladys Castleton, Rose Winchester, Dot Casta, Glenn Gamelle, Mamie Riley, Lillian Crone, Lottie Vernon, Madge Daytelle, and Ernest Ritter.

LOS ANGELES, CAL.—Orpheum (J. Rush Bronson, manager): Free silver business—that is, 16 applications for 1 seat, marked week July 16-23. The four Cohans in The Governor's Son created no end of fun, and if possible became greater favorites than ever. George M. made his usual personal hit of large proportions, with his sister a close second. The Todd-Judge Family scored roundly in a sensational acrobatic act. Gilbert and Goldie's funnyisms continued to win much laughter and many glad hands. Sullivan and Webber's Coal Man was real anthracite. Carrington, Holland and Galpen were seen to advantage in operatic comedy, and Musical Dale was applauded to the echo for his bell playing. Due July 23: Quaker City Quartette, Smith and Fuller, Blitz and Paxton, Barren and Jules, and Stella Mayhew.

NORFOLK, VA.—Ocean View (L. Joe Le Fancher, manager): Week July 23: Mazus and Mazette, the Four Hills, the Goldens, Flatow and Dunn, and Nolan and Murphy. Performances above criticism. Business beyond all expectations.——Bijou (Abb Smith, proprietor): Week July 23: The Parisian Revellers. Olio: Carrie Abbott, Lillie Hastings, West Sisters, Harry Shaffer, Hattie Wright, A. Gonzales, Lluca Spencer, and Pauline Howard. Good business. Performances O. K.——Auditorium (James M. Barton, proprietor): Week July 23: The Maulbys, Mona Wynn, Littlefield Sisters, Bernard A. Williams, Dot Collins, Susie Howard, Clara Barton. Good performances. Big patronage.

ALLENTOWN, PA.—Central Park (Allentown Traction Co., proprietors): The Ideal Novelty co. (Harry Lester, manager) opened for week July 23. The co. includes Mella-Dora, Tommy and Laura Harris, James Irwin, the Two Fentas, James Lee, and Lester and German. Patronage good, and entertainment very satisfactory.——Dorney's Park (Allentown and Kutztown Traction Co., proprietors; Captain Blondell, manager): The Park has become very popular under Captain Blondell's management, and attracts many people. Programme week July 23 is the Lyric Orchestra, Hilda Laport, Whitely and Bell, and Jack and Paul. Simmons and Slocum's Minstrels week of 30.

SOUTH BEND, IND.—Springbrook Park Theatre (E. B. Williamson, manager): Week July 16-21: Prof. Fox, Van Brothers, Bruns and Nina, Carver, Reed and Carver, Grierson Sisters, Nat Wharton, and the Donovans played to the biggest business of the season. Week July 23-28: Jessie Merrifees, Elinore Sisters, Lillian May, De Rigney Sisters, Mr. and Mrs. Frank Comar, Morris and Daly, and Harry Moore opened to large crowds. Sunday night 22 Conn's Trumpet Notes Band of Elkhart gave a concert at the park that attracted over 3,000 people.

NEW ORLEANS, LA.—At West End the rainy weather has interfered somewhat with the attendance, and the vaudeville attractions have not had the patronage they deserve. The Doherty Sisters, in their third week, are a good attraction, and Wood and Shepard remain another week. Palfrey, the trick bicyclist, is the new feature and his great act is to ride down a stairway of 100 steps. The Weldon Band continues its excellent concerts, and the vitagraph views are always looked on with pleasure. Belle Hathaway's trained baboons and monkeys 30.

REVERE, MASS.—Bad weather caused light business July 23-28. Point of Pines (J. J. Walsh, manager): Muldoon's Picnic, and Cushman, Holcombe and Curtis, Luella Miller, Joe Harrington, Mason and Francis, and James Dooling gave satisfaction. Marsh, high-diving cyclist; a baby show and children's carnival were also among the attractions July 23-28.——Crescent Gardens (W. L. O'Neil, manager): George Neville and co. in A Cold Deal; Pierce and Egbert, Bessie Taylor, and Casey and Le Clair presented an attractive bill July 23-28.

BUFFALO, N. Y.—Jennie Yeamans is as pleasing and original as ever, and with the balance of the excellent bill at Shea's Garden July 23-28, made up for Adolph Zink's inability to appear. Wright Huntington has a bright sketch in A Stolen Kiss. Mr. and Mrs. Esmonde, John T. Powers, Ollie Young, and the Review Comedy Four round out a good programme.——Item: Owing to objections on the part of some of the stockholders and many of the patrons of Shea's, Howard C. Benham will not appear at that house.

TOLEDO, O.—Lake Erie Park and Casino (Frank Burt, manager): Week closing July 28, Pauline Hall, Richards and Colin, Pete Baker, Arthur Deming, Lamb Children, Howard and Bland, and Darmody. Business good.——Hauner's Faun Theatre (Otto Kilves, manager): Young American Quintette, Elizabeth Murray, Elvira Francelli and Thomas Lewis, and Jordan and Welch make one of the best bills presented at this popular resort.

JAMESTOWN, N. Y.—Celoron Theatre (Jule Delmar, manager): Week July 23: The Gregsons, Pascatel, Berry and Hughes, Canfield and Carleton, Lew Hawkins, and Caswell and Arnold, to record breaking business.——Item: Ollie Young, Arthur Rigby, and Hugh McWatters, of McWatters and Tyson saved a man from drowning last Thursday night. He had fallen from the pier and was unable to swim.

BINGHAMTON, N. Y.—Casino Park (J. P. E. Clark, manager): July 23-28: Rostand, Lillian Melbourne, Hickman Brothers, the De Greaus, Frank Whitman, Guilmette, and Brothers Bard attracted large crowds.——Elm Garden (Harry Lewey, manager): O'Doie, Burt Parker, Dan Anderson, Viola Raynor, Tanner and Gilbert, and Towner Sisters pleased good business July 23-28.

MOBILE, ALA.—Monroe Park (Earl V. Alcorn, manager): Cam Bailey's Comedy co., with Ton Karo and Noma, Japanese artists, commenced a week's engagement 22 to large and well pleased audience.——Item: The best entertainment of the season at Monroe Park will be that given by the Press Club of Mobile 30, the proceeds of which will go toward purchasing a silver service for the battleship "Alabama."

MANSFIELD, O.—Lake Park Casino (E. R. Endley, manager): Udell and Pearce, Holmes and Waldron, Knight Brothers, and Richards and Colon closed week July 16, drawing good houses. The Wilbur-Kirwin Opera co. opened week July 23 to crowded houses. Week July 28, Harry Ward's Minstrels.——Item: Harry Ward's Minstrels are in the city rehearsing and getting ready for their Winter tour.

HARTFORD, CONN.—Large attendance continues at Werder's Park. The bill week of 23 was attractive. The principal features were Boyd and Reynolds, Tanaka's Japanese and the Boston Comedy Four.——Item: P. F. Shea, who is interested in several vaudeville enterprises, has purchased the controlling interest in the Union Grove Co., in which Werder's Park is situated.

GLENS FALLS, N. Y.—McGregor Park (Massey and Lewis, managers): Week ending July 28: Bessie Hall and Will H. Hall, Joy and Clayton, Teed and Lazelle, and the Juggling Thorns pleased. Attendance good. Week July 30: Mack and Mack, Sadie Hart, Marjorie Maxwell, McCale and Carew, and Jeanette and Shaw.——Item: Byron Spaun's tent show July 23-28 to good business. Everybody pleased.

TRENTON, N. J.—Park (Charles Hetzel, manager): July 23-28, the 20th Century Minstrels to large and delighted audiences. John Healy, Dilks and Wade, J. J. Cassidy, Columbia Comedy Four, the Carncross Quartette, and James Healy are in the co.——Spring Lake Park (Trenton R. R. Co., managers): The Ideal Vaudeville co. July 23-28. Patronage good and performance satisfactory.

HARRISBURG, PA.—Paxtang Park (Harrisburg Traction Co., managers): London Vaudeville co. and Anglo-American Animal Circus opened July 23 for a week to large attendance, but bad weather has spoiled business. The vaudeville co. is composed of Carmon, Larel and Carmon, Edith Hart, Carlin and Brown, Mons. Cadieux, and Carmontelle Sisters. Topack and Steele week July 30.

WOODSIDE, PA.—Woodside Park Theatre (A. Koenig, manager): Maurice, Billy W. Watson, the Raymors, C. A. Washbourne, Mat Myota, Douglas and Hurd, Edith Wells, and Siddons and Rich, make an excellent bill July 23-28. Edith Wells, who scored a big hit week of July 16 has been retained for two more weeks. Performances entirely satisfactory; crowded houses.

YOUNGSTOWN, O.—Idora Park (Edward Stanley, manager): week July 23: The Lees, McIntyre and Rice, Charles Leedy, Edward Reynard, Gertie Lewis, De Rollis and Valora in a good programme. Leedy is a local lad and highly thought of. Week July 30: Dubec and Rosslin's cats, dogs, rats and monkeys, supported by a vaudeville co.

LEOMINSTER, MASS.—Pinehurst Park (Ralph Ward, manager): July 16-21: J. J. Flynn's Nashville Troubadours pleased large audiences. July 23-28, Skipped by the Light of the Moon.——Leominster Park (E. L. Knight, manager): July 16-21, Flynn's Elite Vaudeville. Performance good; attendance fair. Week July 23-28, Flynn's Vaudeville Entertainers.

NASHVILLE, TENN.—Glendale Park Casino (Y. C. Alley, manager): Week July 23-28, Haynes and Montgomery, Harry Steele, Faber and Granger, the Winchesters, Master Harry Smith, and the Musical Smiths. The benefit July 24 to Manager Alley drew packed house. General business is good and performers pleasing.

BANGOR, ME.—Riverside Park (Ed Kelley, director): Ben Heinz's Refined Colored Entertainers closed July 21 to large and pleased audiences. Co. fine. Kelley's Komedy Kompany opened July 22 to big business and satisfaction, with the Patnauds, Ethel Robinson, Senecal, Willie J. Sanford, Odell and Perry, and Bessie Davis.

GRAND RAPIDS, MICH.—Ramona Theatre (O. Stair, manager): The bill beginning July 22 is replete with good acts, among which are Kasten, Doey and Kasten, Lozelle, the Martelles, the Two Gerties, and Madame Pianka with her lions. Stanley and Wilson made such a hit last week that they have been retained. Business very large.

GALION, O.—Seccatum Park Casino (Ed. H. Banker, manager): Week July 16: Herbert and Willing, Mary Mooney, De Lois and Valare, Pleasing bill to fair business. Week July 23: opened with Bell and Albion, Knight Brothers, and Baker and Lynn to fair business. Bad weather.

SANDUSKY, O.—Cedar Point (George A. Boeckling, manager): Following bill week of July 17: Four Nelson Sisters, Frey and Fields, Lizzie S. Wilson, and the kinodrome. Week 24: Sisson and Wallace, John J. Welch, Holmes and Waldron, Gaietti's monkeys, and the kinodrome. Business continues good.

JOHNSTOWN, N. Y.—Sacandaga Park (C. H. Ball, manager): Hartley and Aman, Waldo Whipple, Jerrold, Von Palm, and the Three Barretts gave very meritorious performances week of July 16-21; large audiences. Gorman's Olympia Vaudeville co. July 23-28.

BROCKTON, MASS.—Highland Park (Horace B. Rogers, manager): The Herald Square Comedy co. gave a good entertainment to large audience July 23. Thomas Clifford, Mildred Forrest, Kittie Lenten, Neil and Stella Litchfield, and the Lenten Brothers introduced pleasing specialties.

DEFIANCE, O.—Island Park Theatre (George S. Roberts, manager): The new theatre, one of the finest of its kind in the State, will be opened July 28 with Hague and Herbert, Giles W. Herrington, Lamb Children, Willing and Herbert, and others. Change of programme week 29.

TERRE HAUTE, IND.—Casino (Sam M. Young, manager): Week July 23-25, opened to big business with strong bill, including Kilpatrick, the bicyclist, in his daring stairway ride; Sisters Esher, Vann Brothers, Harry Ferguson, St. Clair and Loring, and Zaro and Mlle. Hilda.

COUNCIL BLUFFS, IA.—Lake Manawa Casino (W. W. Cole, manager): July 13-22, Thurber Sisters, May Cook, Malcolm and Delmore, Moore and O'Kaer, and Four Florences. Week 23: Sherman and Morrisey, Edith La Van, three Celestials, Ogden and Bardeaux, the Seymours, and Carl Charles.

PEORIA, ILL.—Gem (W. S. Campbell, proprietor): Week July 23-30: Charles Gilroy, Charles Wells, Granger and Collins, Prince Paul, Sadie Manning, Maude Perry, Lillie Burt, May Wilson, Jennie West, Ida Moncrief, Fred Pegley, Nellie Squires, and Jack Welch.

POTTSVILLE, PA.—Tumbling Run Summer Theatre (George J. Frick, manager): Week July 23-28: The Boston Vaudeville Stars, including Fred A. Pelot, John Geiger, Ford and Francis, Heusted and Heusted, Becker, and H. S. Brennan. Good performances. Usual crowds.

NORTH ADAMS, MASS.—Valley Park Theatre (F. E. Sanderson, manager): Business was very large week July 23-28. The New York Specialty co. was the attraction. Baroness Von Zelber, John Barker, Excelia and Heath, Frank Clayton, and the Harpers made hits. Flynn's co. will appear week July 30.

MUSKEGON, MICH.—Lake Michigan Park (W. R. Reynolds, manager): Barney and Dick, Ferguson, Ozav and Delmo, Dean and Jose, July 22-28, to crowded houses. Coming: Martinette and Sutherland, Picard and Bowen, the Langfords, and Lubin's cinematograph July 29-4.

NEW CASTLE, PA.—Cascade Park (New Castle Traction Co., managers): Press Eldridge, the Heclows, Howard Brothers, Fielding, and Mr. and Mrs. Stuart Darrow presented an excellent bill to big business week July 23-28.

PORTLAND, ME.—Riverton Park (E. A. Newman, manager): The International Vaudeville co. week July 23, including the Three Onris, Tegge and Daniels, Danny Simmonds, Leo and Chapman, and "Nigger," an excellently trained dog.

STAUNTON, VA.—Highland Park (R. D. Apperson, manager): The vaudeville at this resort has been giving such satisfaction that it is crowded nightly. Week July 23: Charlotte Dandridge, Abbott and Worth, and Mellville and Conway.

MIDDLETOWN, CONN.—Lakeview Park (E. W. Goss, manager): The entertainment week July 23-28 was satisfactory to large audiences. Boom's Farcours, including Conway and Staats, Mildred Foreman, and Foreman and West, were well received.

SYRACUSE, N. Y.—Lakeside Theatre (J. W. Gorman, manager): Arcello, Fritz, Eddie and Leslie, Jones and Walton, McCloud and Melville, and J. W. Harrington July 23-28. Attendance large; satisfactory performance.

MIDDLETOWN, N. Y.—Midway Park (Middletown Traction Co., managers): Week July 23-28: Grace Mantell, Lillie De Forrest, Price and Steel, and Stone and Viola. Bill very satisfactory. Attendance large.

LYNCHBURG, VA.—Westover Park (F. M. Dawson, manager): Frye and Allen, Boyce and Wilson, La Petite Grace, and Ada Russell opened July 23. Good house and performance.

NEWPORT NEWS, VA.—Buckroe Beach (Charles Rex, Manager): July 23-28: Dunbar's goats, Tasma and Roberts, Madame Scott, the Keatons, and Hastings and Wright. Good bill; large crowds.

WINSTED, CONN.—Highland Park Lake: The season opened with a first-class co. July 23, including Eldora and Norine, Phil Morton, Ral and Bertram, and Mae Phelps. Business very good.

ELMIRA, N. Y.—Rorick's Glen Park (Henry F. Dixie, manager): Week July 23-28: Bingham, Harry Short, Howard, Whiting Sisters, Kittie Bingham, La Petite Blossom, and the projectoscope. Business large.

DOVER, N. H.—Central Park (Al. D. Keay, manager): Joseph J. Flynn's American Vaudeville Stars pleased large audience week of July 16. The Dazzler is drawing large crowds week July 23.

FRANKFORT, KY.—Cove Spring Park (William H. Fremont, manager): Captain Adair, Miss Dixie, the Smiths, Prince Paul, and Renzo, July 15-21, to large business. Pleasing entertainment.

MEMPHIS, TENN.—East End Park (Max Better, manager): A very attractive bill, including Clayton and Lamont, the Three Graces, and Wilson and Clayton drew good audiences week of July 22.

LITTLE ROCK, ARK.—Glenwood Park (C. T. Taylor, manager): Large audiences greeted Carleton Taylor, the Cullenbine Children, the Great Nello, and Terre, the Cullenbine Children, the Great Nello, and Terre, and Bennett and Tilsone week July 16-22.

GLOUCESTER, MASS.—Long Beach (Jos. J. Flynn, manager): Lew Wells, Gavin and Platt, the Belknaps, Frank Griffin, the Gormans, and Everett Huskell are the features July 23-28.

QUEBEC, CAN.—Savard Park: Week July 16-22: Matweef and Matweef, Paff Brothers, Professor Troup, and Bunth, Rudd and co. Business, considering the wet weather, was good.

PARKERSBURG, W. VA.—Terrapin Park Casino (J. F. Arnold, manager): Crowds continue large, and bills are appreciated. Lee Glover, Gus Tapley, and the Three La Blance Sisters week July 23.

ATLANTA, GA.—Imperial (James J. Sheeran, manager): Closed until Sept. 1. Manager Sheeran announces several good attractions for the Fall season.

BAY CITY, MICH.—Wenona Beach Casino: The following to good busines week ending July 21: Pusey and St. John, Lamb Children, and Darmody, juggler.

LOGANSPORT, IND.—Spencer Park: The American biograph co. 17-24. Good business; pleasing entertainments.

NORWICH, CONN.—Cliff Terrace reopened July 23, with an animated picture show, which is drawing fair houses.

LACONIA, N. H.—Weirs Park: Commodillian Specialty co. week of July 23: pleasing [illegible] crowds.

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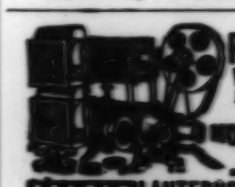
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Arlington and Delmore—Pastor's, N. Y., July 30-4.
Aldine, Laura—Pastor's, N. Y., July 30-4.
Allman, Dan—Electric Pk., Kansas City, July 30-4.
Alvarez, Grace—Masonic Roof, Chicago, July 30-4.
Albions, The—Chutes Pk., Chicago, July 30-4.
Allen Sisters—Manion Pk., St. Louis, July 30-4.
Apollo Comedy Four—Point of Pines, Boston, July 30-4.
Adams, Jas. R.—Asbury Pk., July 16—indefinite.
ALDRICH, CHAS. T.—Pastor's, N. Y., July 28-4.
BINDLEY, FLORENCE—Belfast, Ireland, July 23-4, Glasgow, Scotland, 6-18.
Brooks Bros.—Park, Athol, Mass., July 30-4.
Brennan, John E.—Pottstown, Pk., Pa.—indefinite.
Bateman and Mestayer—Palace, N. Y., July 30-4.
Boyle, Ed—Proctor's Fifth Ave., N. Y., July 30-4.
Burnham, Sophie—Proctor's Fifth Ave., N. Y., July 30-4.
Bastedo Sisters—Keith's, N. Y., July 30-4.
Bartho, Mlle.—Victoria Roof, N. Y., July 30-4.
Bailey and Madison—Grand Central Roof, N. Y., July 30-4.
Brown, Fred—Keith's, Boston, July 30-4.
Barry and Halvers—Pastor's, N. Y., July 30-4.
Barrett and Learned—Keith's, N. Y., July 30-4.
Burton and Brooks—Great Northern Roof, Columbus, O., July 30-4.
Bohemes, The—Sewell's Pavilion, Cape May, July 30-4.
Bates and Ernest—Manion Pk., St. Louis, July 30-4.
Bohr, Carrie—Keith's, Phila., July 30-4.
Bush, Frank—Electric Pk., Baltimore, Md., July 30-4.
Blondells, The—Keith's, Boston, July 30-4.
Bruno and Russell—Keith's, Boston, July 30-4.
Clifford and Huth—N. Y. Roof, July 30-4.
Casino Comedy Four—Keith's, Boston, July 30-4.
Cecilian Four—Keith's, Boston, July 30-4.
Carus, Emma—Lion Palace, N. Y., July 30-4.
Colinis—N. Y. Roof, July 30-4.
Cornille, Marguerite—N. Y. Roof, July 30-4.
Comstock, Laura—Keith's, N. Y., July 30-4.
Conlan, Joe—Proctor's Fifth Ave., N. Y., July 30-4.
Campbell, Myra—Palace, N. Y., July 30-4.
Callahan and Mack—Palace, N. Y., July 30-4.
Courtwright and Lee—Keith's, N. Y., July 30-4.
Carlin and Brown—Highland Pk., York, Pa., July 30-4.
Conway and Staats—Putnam, Conn., July 30-4.
Chappelle Sisters—Farm Theatre, Toledo, July 30-4.
Clark and Gandy—Wilmington, Del., July 30-4.
Chandler and McPherson—Sunnyside Pk., Chicago, July 30-4.
Cornallas, The—Forest Pk. Highlands, St. Louis, July 30-4.
Chevrial—Forest Pk. Highlands, St. Louis, July 30-4.
Clemence Sisters—Forest Casino, Rocky Point, Prov., R. I., July 30-4.
Clarke, Wilfred, & Co.—Keith's, Phila., July 30-4.
Campbell and Drew—Keith's, Phila., July 30-4.
Corrigan, Neill—[illegible] Pk., Washington, D. C., July 30-4.
Cushman, [illegible] and Curtis—Point of Pines, Boston, July 30-4.
Caswell and Arnold—Electric Park, Baltimore, Md., July 30-4.
Day, Geo. W.—Keith's, Boston, July 30-4.

(Continued on page 6.)

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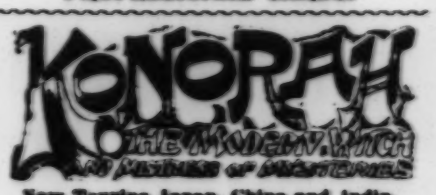

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